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AN

INQUIRY

INTO THE

NATURE AND HISTORY

OF

GREEK AND LATIN POETRY,

&c.

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AN

INQUIRY

INTO THE

NATURE AND HISTORY

OF

GREEK AND LATIN POETRY;

MORE PARTICULARLY OF

The Dramatic Species:

TENDING TO ASCERTAIN

THE LAWS OF COMIC METRE

IN BOTH THOSE LANGUAGES;

TO SHOW,

I. *That* POETICAL LICENCES *have no real Existence, but are mere Corruptions;*

II. *That the Verses of* PLAUTUS, TERENCE, PINDAR, *and* HORACE, *are in many Instances erroneously regulated;*

AND TO SUGGEST

A MORE RATIONAL AND MUSICAL DIVISION OF THE VERSES.

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MDCCCXVII.

'Ἀταλαίπωρος τοῖς πολλοῖς ἡ ζήτησις της ἀληθείας, καὶ επὶ τὰ ἕτοιμα 'μᾶλλον τρέπονται.'—Thucydides, edit. Hudson, fo. Oxon. 1696, p. 12.

'Res sine Industria multis Investigatio Veritatis, ac ad illa quæ 'in promptu sunt magis vertuntur.'—Ibid. p. 12.

'Hæc enim duo Inventioni Veritatis plurimum adversantur, si 'aut vera dicenti quis succenseat, aut pertinaciter in Falsi-'tatis defensione laboret.'—Joannis Sarisburiensis Polycraticus, 12mo. Lugd. Bat. 1595, p. 365.

'Lex vera atque princeps, apta ad jubendum et ad vetandum, 'est Ratio recta.'—Cicero, De Legib.

'In re magna vincat Ratio Authoritatem.'—Plinius, Jul. l. 1.

'Difficilius est Oratione uti, quam Versibus; quod illis quidem 'certa et definita lex est, quam sequi sit necesse,' &c.—Cicero, Orator.

ADVERTISEMENT.

THE present Work may be truly said to rest on the following very plain, and almost self-evident conclusions:

That the laws of Poetry are founded in Reason and good Sense, and are to be tried by those tests; that they are not the result of Caprice, but of deliberate Judgment, and Experience of what is best; and that the quantities of syllables have a real and solid foundation in the nature of Pronunciation itself;

That the principles of Music must be considered as the foundation of the laws of Poetry:

That those principles allow an exchange of any measure for all equivalent quantities, in whatever order the long and short quantities occur:

That this rule is in part acknowledged in Latin Poetry, by the admission of the Spondee, in exchange for the Dactyl, in Hexameter verse:

That it ought to be further extended; because actual instances of such an extension occur in the writings of Homer, Virgil, and Horace:

That, as there is no ground, from Experience or Reason, to suppose that Plautus or Terence intended to use Variety of Verse, either in length or nature, especially in the same scene, it is rational to imagine they designed that all their Verses should be of the same sort;

That, as some of the Verses in both those authors have been decidedly shown to be, not Iambic, but Bacchiac, because they contradict the rules of the former, and agree with those of the latter, there is every foundation to conclude they meant Bacchiac to be the kind they employed;

And that, consequently, such Verses as will scan both ways, either as Iambic Trimeter, or Bacchiac Tetrameter, are to be considered as Bacchiac:

That Poetical Licences, as being deviations from rules and restrictions established to promote excellence and prevent deformity, are absurd and contradictory to Reason;

And that the extension of the principle, in the manner above mentioned, will entirely remove all

supposed Poetical Licences, which, indeed, have no real existence, and reduce the principles of Poetry to a few simple rules, resting on a rational ground, a recommendation of which they have hitherto been destitute.

Most of these propositions must be allowed to be self-evident, and as such they can never be shaken by conjectures or opinions of any Grammarians or Critics, whether ancient or modern; men, ignorant of the principles of Music, on which Poetry itself rests, and biassed in their judgment by an erroneous system, traditionally delivered in the course of their education. What Cicero has said of the Philosophers, 'Nescio quomodo nihil tam absurde 'dici potest, quod non dicatur ab aliquo Philoso-'phorum,' applies with equal truth to the Grammarians and Critics of all ages. No error or proposition has been too gross or absurd to be advanced and maintained by them; and the ensuing pages of this Work will exhibit instances of their ignorance and rashness, sufficient, both in number and importance, to destroy entirely, with all candid and judicious persons, the vain and unfounded pretensions of both Grammarians and Critics to superiority of Sagacity or Intellect.

Conclusions, fairly deducible from such principles as those before stated, neither derive, nor need, any support or assistance from great names: on a far better foundation, the broad basis of Truth, Reason, and Justice, they rest their claim for adoption. They decline not, but solicit, minute scrutiny and investigation, conducted, as all inquiries ought to be, on the fair ground of Justice and Candour. The more they are examined, the stronger they will be found. Every other system, as yet known, has, on experiment, failed; but these, without reference to rules which contradict common Sense, such as Poetical Licences, for instance, will remove, or fully account for, every appearance of irregularity or deviation from rule. And, as they are so closely connected with the very nature and essence of Poetry itself, that they form the basis of it in every language whatever, they are manifestly the only ones on which the systems of Greek and Latin Poetry, as well as that of all other languages, can be rationally and substantially founded.

Should it be asked, as perhaps it may, how a principle, so plain and simple, could so long have remained concealed, or, after so long concealment,

have at length been discovered, it may be answered almost in the words of Demosthenes [a], that Nature is prompt to bestow on those present the advantages belonging to the absent, and to reward those disposed to take the labour and pains, with that kind and degree of intelligence which cannot be acquired by such as are unwilling to seek.

[a] 'Φύσει δ'ὑπάρχει τοῖς παρᾶσι τὰ τῶν ἀπόντων, καὶ τοῖς ἐθέλουσι πονεῖν καὶ κινδυνεύειν, τὰ τῶν ἀμελούντων.'—'Naturam etiam ita ferre, ut 'præsentibus cedant quæ sunt absentium, et volentibus labores 'ac pericula adire quæ sunt negligentium.'—Demosthenis Selectæ Orationes, a Mounteney, 8vo. Lond. 1806, p. 9, 149.

CONTENTS.

Section		Page
I.	*Object and Extent of the present Work*	1
II.	*Poetry first known and practised among the Jews*	4
III.	*There can be but three Sorts of Poetry*	37
IV.	*Heroic, the first Sort of Poetry*	48
V.	*Iambic, the second*	56
VI.	*Pœonic, the third*	70
VII.	*Every Kind of Poetry admits all equivalent Feet*	87
VIII.	*No Licences admissible*	92
IX.	*Heroic Verse, what Feet that receives*	114
X.	*Iambic Metre, of what Feet that consists*	127
XI.	*Bacchiac or Pœonic, what Feet it admits*	135
XII.	*Origin of Comedy and Tragedy*	140
XIII.	*Comedy not a musical Performance throughout*	161
XIV.	*Tibiæ, their Nature*	182
XV.	*Particulars relating to the Publication of the first Editions of Plautus and Terence*	189

Section Page

XVI. *Division of the Verses in Terence, as it at present stands, but comparatively of modern Date, and manifestly very corrupt in itself* 202

XVII. *Not to be relied on, because the Manuscripts and printed Editions vary from each other in the Division of the Verses* 212

XVIII. *Variety of Verse neither necessary nor proper in itself* 218

XIX. *Chorus and Verse employed in the Greek Tragedies, their Nature* .. 227

XX. *Species of Verse used by Greek Comic Writers* 242

XXI. *Latin Comic Verse, Specimens of* .. 281

XXII. *Priscian, his System* 292

XXIII. *Authority of Manuscripts and ancient Copies not to be received in Contradiction to Prosodia* 304

XXIV. *Transcribers of Manuscripts, who they were, and what their Qualifications, Merits, and Defects* .. 312

XXV. *Corrections in Manuscripts, how and by whom made* 351

XXVI. *Supposed Authority of Grammarians not to be admitted or received* 399

XXVII. *Aristotle De Poetica not to be trusted, and why* 434

XXVIII. *Latin Comic Metre cannot be Iambic* 442

Section Page
XXIX. *Latin Comic Metre really Saturnian or Bacchiac* 451
XXX. *It admits all equivalent Feet, but no Licences* 467
XXXI. *Pindar and Horace's Odes to be new regulated* 469
XXXII. *Conclusion from the Whole* 476

ERRATA.

Page 17, line 21, for *Jathed; varie* read *Jathed, varie*

24, — 2 from the bottom, for *complectitur*, read *complectitur?*

40, — 6, for *Rythmum*, read *Rhythmum.*

171, — 23, for *Ostia*, read *Otia.*

172, — 25, for *discrepant*, read *discrepuit.*

255, — last but two, } for *Urbinato*, read *Urbinate.*
256, — last but one, }

AN

INQUIRY

INTO THE NATURE

OF

POETRY.

SECTION I.

On the Object and Extent of the present Work.

To settle, on definite, simple, and rational rules, the principles of both Greek and Latin Prosodia in general[a], which have been greatly mistaken;

To show, by decisive evidence, that poetical licences, by which the writings of the classic poets have been hitherto supposed to be disfigured, have no real existence, and that the passages in question are not deviations from rule, but consistent with the true principles of versification[b];

To explain, on the foundation of the rules of Prosodia, the long-contested point, as to the nature of Latin comic metre[c];

[a] Sect. 3, 7, 8, 9, 10, 11. [b] Sect. 8.
[c] Sect. 20, 28, 29.

To regulate, by a proper division into their respective kinds of metre, the verses of Plautus and Terence [d], and some of the Odes of Pindar and Horace [e], which have been erroneously given;

And to ascertain the probable origin of Poetry in general [f], and of dramatic Poetry in particular [g], are the principal objects of the present work.

Points, important as these to the very existence of Poetry, and affecting, as they do, the foundation itself of both the Greek and Latin systems, in all their branches, are evidently of the highest concern to every one who entertains a due sense of the value, and an adequate regard for the interests of literature: but, though often undertaken, and by men of eminence, they have never been sufficiently investigated. The causes of the failure of those who thus engaged in the pursuit, have been a want of knowledge in themselves of the principles of music, too great a dependence on the authority of celebrated names, such as the old grammarians, Priscian and the rest; an erroneous system of Prosodia, traditionally delivered in the course of their education; an idea, the consequence of that system, much too confined and restricted, as to the kinds of feet admissible in the several sorts of verse; and a total ignorance of the actual state of the text, as it stands in the earliest copies, both printed and manuscript.

[d] Sect. 28. [e] Sect. 30.
[f] Sect. 2. [g] Sect. 12.

From sources, unexplored by former writers, but resorted to on the present occasion, with no common degree of care and assiduity, and with proportionate success, evidence of the strongest nature, but hitherto unknown, has been procured in the course of a search prosecuted and continued for a succession of years. It was originally commenced for the purpose of impartially ascertaining the real facts, not to justify or support any system or idea previously entertained; and its result was in the outset expected to have been a confirmation of the opinions generally received on the subject; but it has proved, on the contrary, their total destruction.

No captious opposition to the sentiments of any writer—no wish to show what plausible arguments might be urged on points evidently not defensible—no endeavours to support, on sophistical and fallacious grounds, any opinion, because its author was too proud to confess he had formerly been mistaken, will here be found; but, if an author's sentiments are rejected, or controverted, it is because the weight of evidence is against them. The facts adduced are themselves incontrovertible: none but fair and natural conclusions are drawn from them, and there seems, therefore, no reason to imagine they will fail of producing their due effect on the mind of every candid, intelligent, and judicious reader.

SECTION II.

Poetry first known and practised among the Jews.

The Greeks not the original discoverers of science and knowledge—Heathen mythology borrowed from the Scriptures—Megasthenes, Aristobulus, and Numenius, their opinions to that effect.—Greeks obtained from Egypt astronomy and their mythology.—Greek philosophers travelled into Egypt.—Classical prejudices in favour of Greek literature almost inveterate.—Imitations by the Greeks not usually, if ever, disclosed, as they ought to be, in the course of classical education.—Instances of poems among the Jews prior to the time of the Greeks.—Hebrew Poetry, its nature.—Calmet has collected the several opinions on this subject.—Josephus, St. Jerom, Philo Judæus, Theodore Hubert, Francis Gomarus, Le Clerc, Scaliger, Augustin of Eugubio, Louis Cappel, Grò-tius, &c. their several opinions, as stated by Calmet.—Remarks on Hubert and Gomarus's opinions.—Possible in all languages to ascertain quantities of syllables, and therefore the poetry in each may be compared with the Latin and Greek.—Sir Philip Sidney's attempt to regulate English poetry by Latin feet.—Hebrew poetry certainly capable of comparison with Latin and Greek.—The Hebrew language the more ancient; Greek and Latin rules for quantities, therefore, a more modern invention.—Le Clerc's opinion refuted.—Manwaring gives the first Psalm in Hebrew, scanned, and with the quantities marked.—Scaliger's opinion refuted.—The Carthaginian scene in Plautus's Pœnulus completely Hebrew, and in verse.—Scaliger contradicts himself.—His opinion that some parts of the Bible are in verse.—His sentiments examined.—Aristotle's opinion that a poem containing all sorts

of verse is not a poem.—Augustin of Eugubio's opinion examined.—Josephus, his sentiments stated—St. Jerom, his idea—Scaliger, his opinion that some parts of the Bible are verse, noticed.—Scaliger's and St. Jerom's opinions compared.—Manwaring's opinion as to the nature of Hebrew poetry.—The first Psalm, as given by him in the Hebrew language, with the quantities marked, objectionable as to distribution, because the verses of unequal length.—Quantities of the feet used in it.—The Psalm itself, as scanned and marked by him.—A new regulation and division proposed, to make it of more equal length.—Poetical licences do not seem to have been used.—Bishop Lowth, his opinion on Hebrew poetry.—Remarks on it.—Models of all the various sorts of Greek poetry to be found much earlier among the Jews.—Greek poetry and its rules certainly derived from the poems in the Scriptures.—Hexameter verse the earliest among the Jews, as well as among the Greeks.—Poetry among the Jews may be reasonably supposed to have proceeded from inspiration.

NOTWITHSTANDING the perpetual vanity and injustice of the Greeks, in assuming to themselves the invention and discovery of all arts, sciences, and branches of knowledge, and their arrogant censure on all other nations for barbarism and inferiority of understanding, it is an unquestionable fact, as will soon be shown from the strongest evidence, that all that boasted intelligence and knowledge which they affected to disclose as the result of their own sagacity, was already known in the world, long before the Greeks existed as a nation; that those nations, whom, in their superlative wisdom, they have chosen to term and consider as barbarians, were so far their superiors in intellect,

intelligence, and information, as to be able to become, as they actually did, their instructors; and that, in point of fact, it was from those very nations, and not from their own discoveries, that the Greeks themselves obtained what they knew on the subject.

Even their own system of mythology, their only code of religion, contemptible as it was, as being destitute of the foundation of Morality, they were unable to frame without the assistance of the Holy Scriptures. At the very time when they sought to advance their own reputation for wisdom and sagacity, by the production of something which should astonish all mankind by its excellence, their superior intellects and sagacity were able to suggest no better a plan, than one teeming with the grossest absurdities; and, even for the formation of this contemptible fabric, they found themselves reduced to the wretched necessity of borrowing from those truths which it was their decided intention to treat as falsehoods, and which they corruptly and dishonestly meant to distort and sophisticate, in order to promote their own sinister purposes.

To avoid detection, they have, it is true, disguised their fables, by changing the names of persons and countries, uniting in the history of one person the actions of several, and fixing for the residence and existence of their heroes and deities, countries and periods of time different from those in which their originals really flourished. But

the foundations of all their principal fables are manifestly to be traced in the histories of the Old Testament [h]; and it is believed, that, perhaps without a single exception, scarcely any one Deity occurs in their system, for whom a parallel instance may not be discovered in the Sacred Writings, which existed long before their time, and with which it is proved, beyond the possibility of doubt, they were thoroughly acquainted.

Megasthenes [i], a Greek historian cited by Eusebius [k], says, that all which the ancient Greeks have delivered on the subject of Nature, had been written by the Jews long before; and Aristobulus, a Jewish philosopher, and Numenius, a Greek [l], a celebrated Pythagorean and Platonic, both affirm, that Pythagoras and Plato have only rendered into Greek what they had already found in the writings of Moses. The former expressly adds, that the books of Moses had been translated into Greek,

[h] See Vossius De Idololatria, Bochart Phaleg, Natalis Comes, Lilius Giraldus, Gale's Court of the Gentiles, &c. &c. throughout.

[i] Who wrote under Seleucus Nicanor, king of Syria, about the 122d Olympiad, 294 years before Christ. Lavaur, Conférence de la Fable, Preliminary Discourse, p. 47.—See also Helvici Chronologia, edit. Oxon. 1662, p. 73, on the authority of Eusebius,—300 years before our Saviour. Saxii Onomast. Lit. Traject. ad Rhenum, edit. 1775, vol. i. p. 92.

[k] Eusebius, l. ix. c. 3; Clemens Alexandrinus, Stromata, l. i. as cited by Lavaur.

[l] Of whose works only a few fragments remain, preserved by Origen, Theodoret, Clemens Alexandrinus, and Eusebius. Lavaur, ubi supra.

not only before the time of Alexander, but even prior to that of the Persian monarchy [m]; and Numenius's assertion is well known, that Plato is no other than Moses speaking Greek [n].

That the Greeks had received from the Egyptians the knowledge of astrology and divination, the names of their gods, and the system for their worship, together with their code of laws, the historians themselves teach us [o]. Herodotus even mentions some of the laws of Solon, which had been borrowed and taken from the Egyptians [p]: and Solon himself was reproached by the learned

[m] 'Mosaica volumina, ante Alexandrum et ante Persarum 'imperium, traducta fuerant.' Aristobulus, as cited by Lavaur. See also Croesii Ὅμηρος Ἑβραιος, sive Historia Hebræorum ab Homero, Hebraicis nominibus ac sententiis conscripta in Odyssea et Iliade, 12mo. Dordraci, 1704, vol. i. Introduction, p. 131. The words are these: 'Præterea, admonet nos Clemens 'Alexandrinus, Strom. lib. i. ante Demetrium, priusquam rerum 'potirentur Alexander et Persæ, versa fuisse quæ ab Hebræis 'gesta fuerant in exitu ex Ægypto, et quæcunque eis insignia et 'facta erant, et apparuerant, et regionis per vim quæsitam pos-'sessionem, et omnes quæ latæ sunt leges.'

[n] 'Quid est aliud Plato, quam Moses atticissans?' Hesychius, art. Numenius, as cited by Lavaur.

[o] Herodotus, throughout the whole of his second book, and Diodorus Siculus, in his first book, p. 62, as cited by Lavaur, Prel. Disc. p. 53. 'Est divinandi in templis ratio, ab Ægypto 'adscita, Ægyptii, igitur, extiterunt principes conventus et 'pompas, et conciliabula faciendi, et ab iis Græci didicerunt.' Herodot. lib. ii. p. 49. See Lavaur, ubi supra, p. 53. Herodotus says, that the names of the twelve deities, the Greeks acquired from the Egyptians. See Natalis Comes, Mythologia, lib. i. c. 7.

[p] Lavaur, Prel. Disc. p. 53.

Egyptians with the ignorance of the Greeks, who, they said, were only mere children in the ancient branches of knowledge [q].

Diodorus Siculus [r] has given the names of the first sages and celebrated learned men among the Greeks, who went into Egypt to acquire there, during a residence of great part of their lives, an acquaintance with those laws and branches of knowledge, without which they found they knew nothing. The Egyptian priests, says this historian, show, from their registers, and prove, by substantial evidence, that Orpheus, Musæus, Melampe, Dædalus, Homer, Lycurgus of Sparta, Solon the Athenian, Plato the mathematician, Eudoxus, Democritus of Abdera, and Œnopis of Chios, came among them. Now Solon flourished before the 50th Olympiad [s]; Pythagoras, in the 60th [t]; and Plato, born in the 88th Olym-

[q] 'O Solo, Solo, pueri semper estis; nec quisquam ex 'Græcia senex: nulla apud vos, e vetustatis commemoratione, 'prisca opinio, nulla cana scientia.' Plato, in Timæo, p. 475, col. i. as cited by Lavaur, Prel. Disc. p. 56.

[r] Bibliotheca, lib. i. p. 60, as cited by Lavaur, Prel. Disc. p. 56.

[s] Lavaur, Prel. Disc. p. 57. Helvicus places him in the 47th, viz. 589 years before Christ. Chronologia, p. 61. Saxius, in his Onomast. Lit. edit. 1775, vol. i. p. 20, introduces him in the 47th, 592 years before Christ, and says, he died in the 54th Olymp. Ibid.

[t] Lavaur, Prel. Disc. p. 58. Pythagoras flourished from the 50th to the 70th Olympiad. Eusebius, as cited by Helvicus, p. 61. Pythagoras flourished in the 67th Olymp. 507 years before Christ. Saxius, On. Lit. edit. 1775, vol. i. p. 27.

He

piad[u], flourished about the 90th[x]. The Greeks were, therefore, well acquainted with Jewish knowledge, long before the time of Alexander, who did not begin to reign till the 111th Olympiad[y]: and, lastly, Aristotle himself confesses, as Clearchus his disciple reports, that, when he was in Asia, a Jewish philosopher, who came to visit him, communicated to him much more information than this Jew received from him in return[z].

On a fair and accurate examination and comparison, the heathen mythology will be found all borrowed and corrupted from the Scriptures; and, besides a multitude of ancient historians who assert the fact[a], the Scriptures themselves confirm it: for the Jews, when persecuted by An-

He was born in the 49th Olymp. and died in the 70th. Ibid. p. 28.

[u] Lavaur, Prelim. Disc. p. 58. Plato died in the 108th Olympiad, aged 80. Diogenes Laertius, as cited by Helvicus, p. 71. Plato was born in the 87th Olymp. and died in the 108th. Saxii Onom. Lit. vol. i. p. 61.

[x] Lavaur, Prel. Disc. p. 58.

[y] Lavaur, Prel. Disc. p. 58. See also Helvici Chronologia, p. 70; and Saxii Onom. Lit. vol. i. p. 79.

[z] Lavaur, Prel. Disc. p. 58. 'Cum in maritimis Asiæ locis 'versaremur, Judæus philosophus amore ad nos sponte venit, 'qui multo plura nobis attulit, quam accepit.' Eusebius, in Preparat. Evang. lib. ix. cap. 3, as cited by Lavaur, in a note, Prel. Disc. p. 58.

[a] Justin Martyr, Clemens Alexandrinus, Origen, Minutius Felix, St. Cyril, Arnobius, Lactantius, St. Austin, in his book De Civitate Dei, Theodoret, Josephus, Philo Judæus, St. Athanasius: all cited by Lavaur, Prel. Disc. p. 59.

tiochus, king of Syria, 166 years before the time of our Saviour, opened, in the presence of God, to revive their confidence, the books of the law, which, says the Sacred History, had been ransacked by the heathen nations, and on which they had framed the idea and false resemblance of their idols and worship [b]. Although it is true that the books of the Maccabees, in the first of which this fact is related, are, by our church, placed among the apocryphal, as not having such strong marks of inspiration as those considered as authentic, yet there is no reason, from that circumstance, to reject their evidence as history, especially when they give, as they do in this case, the authority of the original author, by stating, that the two books of the Maccabees are an abridgment, in one volume, of the five books written by Jason of Cyrene [c].

Among classical scholars, prejudices in favour of Greek literature, talent, and originality of invention, are so peculiarly strong, as to be almost indeed inveterate; and, for want of a due acquaintance with the degree of intellect and information possessed by contemporary nations, the real fact of the imitations practised by the Greeks is not, as it ought to be, usually, if ever, disclosed to their pupils, by those who have the care of juvenile education. The facts already produced, and those which are to follow, will, it is hoped, produce an alteration in that respect in the system

[b] 1 Maccabees, iii. 48.

[c] 2 Maccabees, ii. 23.

of classical education. Nor is evidence wanting to show that, in the art of Poetry for instance, the object of present attention, the principles of metre and versification were in like manner most evidently derived from the Hebrews.

The poems among the Hebrews, upon which it is intended more particularly to rely, as actual instances of metre and versification, are,

The Song of Moses, after the passage through the Red Sea, 1491 years before our Saviour[d];

That other, a little before he died, to recommend the observance of the law, 1451 before Christ[e];

The Song of Deborah, 1296 before Christ[f];

That of Hannah, Samuel's mother, 1171 before Christ[g];

The Psalms of David and his continuators, at various periods between 1062 and 1004 before Christ[h];

[d] Exodus, xv. 1. Helvicus places the departure from Egypt in the year of the world 2453, which would be 1496 before Christ. See Helvici Chronologia, p. 25.

[e] Deuteronomy, xxxii. 1, &c. Helvicus states the death of Moses in the year of the world 3256, 1456 before Christ, Chronologia, p. 24.

[f] Judges, v. 1, &c. Helvicus refers the defeat of Sisera to the year of the world 3419, 1292 before Christ, Chronologia, p. 23.

[g] 1 Samuel, ii. 1—10. Helvicus dates the birth of Samuel about the year of the world 3579, 1133 before Christ, Chronologia, p. 38.

[h] See the dates to several in the Book of Psalms. David reigned from the year of the world 3653, 1059 before Christ,

And, lastly, the Book of Job, written by Moses about 1521 years before Christ[i].

The Songs of Moses, of Deborah, and of Hannah, and the Psalms, are acknowledged as poetry by the Abbé Fleury, in his tract on the Manners of the Israelites, part ii. chap. 11; the second Song of Moses, by Scaliger and Josephus[k]; the Psalms, by Josephus[l] and St. Jerom[m]; and the Book of Job, by Scaliger[n] and St. Jerom[o].

Of what kind the Hebrew poetry really was, has, it is true, been made a question; for the solution of which, on the present occasion, inquiries have been unsuccessfully made of persons, who, from their situations and other circumstances, were thought likely to be able to furnish

and died A. M. 3693, 1019 before Christ. Helvici Chron. p. 42. David died 1015 years before the birth of our Saviour. See the marginal notes in the 4to. edit. of the Bible, 1 Kings, i. 10.

[i] See the marginal date in the Bible, at the head of the Book of Job.

[k] Scaliger, in his Annotations on Eusebius, as stated by Gale, in his Court of the Gentiles, part i. book iii. p. 2 and 3. Josephus, Antiquities of the Jews, book iv. chap. 8.

[l] Antiquities of the Jews, book vii. chap. 10.

[m] See, among the Prolegomena to the Latin Vulgate Bible, St. Jerom's Preface, entitled, 'Hieronymi Prologus Galeatus,' and that denominated, 'Hieronymi Paulino.'

[n] See his Annotations on Eusebius, as stated by Gale, before referred to.

[o] See his Preface, entitled, 'Hieronymi Paulino,' and that entitled 'S. Hieronymi in Librum Job. Præfatio,' among the Prolegomena to the Latin Vulgate Bible.

intelligence; but the subject seems so far to have sunk into oblivion, that no assistance could be procured. Resorting, however, to the testimony of competent writers of the early times, such for instance as Josephus, himself a Jew, Eusebius, St. Jerom, and others, and connecting their opinions with the natures of Poetry and Music themselves, it is conceived a conclusion not far distant from the truth may be safely and rationally found.

Calmet seems, in his Dictionnaire de la Bible, to have collected together the several varieties of opinion on this matter; and the substance of his account is given, to the following effect, in the Dictionnaire Historique of Moreri, fo. Amst. 1740, art. Poësie des Hébreux:

'From the manner in which Josephus, Origen, 'Eusebius, and St. Jerom speak of the Poetry of 'the Hebrews, it should seem that, in their time, 'all the beauty and rules of it were still understood. Josephus says, in several places, that 'the Canticles composed by Moses, are in heroic 'verse; and that David composed different sorts 'of verse, of which, some were trimeters, and 'others pentameters. Origen and Eusebius have 'followed the same opinion. St. Jerom says, the 'Psalter is composed of Alcaic verses, Iambics and 'Sapphics, like those of Pindar and Horace; and 'that the Canticles of Deuteronomy and of Isaiah, 'the books of Job and of Solomon, are in hex-

'ameter and pentameter verses, &c. Philo[p] says, 'that the Essenians have some ancient poems, the 'verses of which are of a variety of forms, and of 'several measures: some are of three members; 'others are hymns, sung during sacrifices; some 'are recited at repasts, and others are accompa-'nied with dancing. Theodore Hubert has thought 'he discovered in the Bible verses similar to the 'Greek and Latin; and some of these he has 'pointed out. Francis Gomarus, in his tract, en-'titled, "Davidis Lyra," has pretended to give 'rules of the Hebrew Poetry, exactly similar to 'those of the Greek and Latin; but he has drawn 'on himself a refutation from Louis Cappel, which 'has not been answered. Le Clerc has written a 'dissertation, to show that the Poetry of the He-'brews was in rhymes, very nearly like those of the 'French[q]; and his opinion has found a consider-'able number of partisans. Some maintain, that, 'in the ancient Hebrew verse, there was neither 'measure nor feet. Scaliger even asserts, that 'their language, like those of the Syrians, Arabs, 'and Abyssinians, is not susceptible of this re-'straint. Augustin of Eugubio says, that the

[p] Philo Judæus lived 40 years after our Saviour. Saxius, first edit. p. 14.

[q] It may be reasonably doubted, whether, in this assertion, Le Clerc has not mistaken rhythmus for rhyme, from which it is very different; or, if he has not done so, whether the author of the article in Moreri has not misconceived him, and been guilty of a similar error.

'Hebrews have neither heroic verses, nor Iambic 'verses, nor of any other measure, but only some-'thing which approaches to them, like the songs 'of the barbarians. This opinion is maintained 'by Louis Cappel, Martin Martinius, Samuel Bohlius, Vasmuth, Augustus Pfeiffer, and by some 'others. Grotius declares himself for this opinion; 'and Calmet thinks it the most tenable. See his 'Dissertation on the Poetry of the Hebrews, at 'the head of his Commentary on Exodus.'

The sentiments of Theodore Hubert and Francis Gomarus are, perhaps, entitled to more respect than the author of the above article seems willing to allow; for, although the rules for ascertaining the quantities of the syllables might not, perhaps, from the different genius of the two languages, have been the same in the Hebrew, as they were in the Latin or Greek; yet, if the Hebrew verses were, as to feet and quantities, constructed like the Latin or Greek, that is surely adequate cause for considering them as so far the same. It is and must be possible, in all languages, to ascertain, from practice, in some determinate manner, what syllables are long, and what short; and an arrangement of those syllables, conformable to the feet of the Latin and Greek verses, might, therefore, easily be produced[r]. Similar attempts, upon

[r] The difference of quantity in the Hebrew syllables has been ascertained, as will appear from the following passages: Cardinal Bellarmine, in his Institutiones Linguæ Hebraicæ,

this very principle of the natural quantities of the syllables, have been made in the case of our own language, by Sir Philip Sidney, in his Arcadia[s],

12mo. 1619, p. 245, speaking De Poetica, uses these words: 'Vetus quidem Poeticæ Mosis et Prophetarum hoc tempore penitus ignoratur. Veruntamen, recentiorum Hebræorum Cantica rhythmicis maxime versibus constant, quales ferme a plerisque proximis hisce sæculis condebantur, quos Leoninos appellant. Quoniam tamen ipsi quoque recentiorum Hebraici versus certo aliquo, tum pedum, tum syllabarum, numero continentur, primum de syllabis, ac pedibus, deinde etiam de vario carminum rhythmorumque genere disseretur.' The same author, p. 246, speaking of the Hebrew syllables, says, some are long and some short; that the long are such as consist of one of the ten vowel points; and that the short are such as have any one of the three semi-points, or a point, which he mentions. P. 247, speaking of feet, he thus expresses himself: 'Pedes, quibus in versibus utuntur Hebræi, duo sunt; alter dicitur Tenungha, motio, et constat syllaba longa. Alter dicitur Jathed, clavus, qui duabus constat syllabis, longa et brevi, instar Iambi. Porro, ex his duobus pedibus Thenungha et Jathed; varie permixtis, fiunt alii quatuor qui nobis appellantur Spondæus – –, Bacchius – – ⏑, Creticus – ⏑ –, Molossus – – –. Per hos quatuor pedes et Iambum, quippe voce usuque notiores, Hebræorum carmina metiemur.' From these passages it is evident that the quantities of the syllables have been determined by the Hebrew points, and that, when they have been thus ascertained, they have been employed to form such feet as occur in the Latin and Greek Poetry. Since the quantities have been thus settled, it seems almost unaccountable why the ancient system of versification should not be capable of discovery, if properly investigated.

[s] See a specimen of twenty lines of this kind, in Sidney's Arcadia, edit. fo. Lond. 1638, p. 77, beginning,

> Fortune, Nature, Love, long have contended about me,
> Which should most miseries cast on a wretch that I am:
> Fortune thus 'gan say, Misery and Misfortune is all one,
> And of Misfortune, Fortune hath only the gift, &c.

and by other authors; and, although from them it is evident, that, in consequence of the different formation of the words, the same rules for quantity, which prevailed in the Latin or Greek, cannot be applicable to the English, it is impossible to deny that the verses of those authors have a degree of cadence and harmony, which entitles them to rank as measured Poetry; nay, the very structure of our heroic verse, which is generally supposed Iambic, of five feet, or ten syllables, manifestly rests upon this very principle; and none of those, who consider it as of that sort, ever conceived or thought of contending, that, at the time they thus admitted the feet were similar to the Latin and Greek, the quantities of the syllables were in any respect guided by the rules of Prosodia in either of those languages. Not to mention, besides, that, as the Hebrew was a far more ancient language than either Latin or Greek, the rules for the quantities of syllables, in either of these latter languages, must be comparatively of much more recent invention than those of the Hebrew.

Le Clerc's supposition that the Hebrew verse was in rhyme, stands contradicted by fact, at least so far as regards the ancient species of Poetry. Manwaring[t] has given the first Psalm in the Hebrew language, but the Italic character, so that persons unacquainted with the original language, and the character in which it is written, can judge;

[t] Manwaring's Stichology, p. 76.

and the words cannot in any way be made to rhyme.

Scaliger's conjecture, that, in the Hebrew verse, there was neither measure nor feet, and that the language is incapable of such a restraint, is evidently absurd[u]. In every language, as has been already noticed, there must be a difference of quantity in the syllables, though by what rules that quantity is determined, must of course be different, according to the genius of each. Every language must be, and is, therefore, capable of some arrangement of long and short quantities or syllables, and consequently of formation into verse. Without measure and feet, every competent judge must be satisfied there can be no such thing as verse; and, without verse, there cannot be Poetry. Poetical language in prose is so called, as containing expressions more figurative, language and sentiments more elevated, and periods more musical than those which occur in the usual and ordinary style of writing, and as resembling those which are used in regular poems. It is most evident, therefore, that poetical prose cannot be Poetry itself, but only a resemblance of it so far; and that it has its denomination from its resemblance only, not as being the thing itself, from which, indeed, it is clearly distinguished by the very appellation.

But, not to rest solely on reasoning and argu-

[u] See it stated before.

ment, the question may be settled on decisive facts. The only specimen of the Carthaginian language, now known to be existing, is contained in a scene, Act v. Sc. 1, in Plautus's comedy of Pœnulus; and this specimen is at the same time so completely Hebrew, that it has been found, on experiment, that any Hebrew scholar can understand it[x], a circumstance not wonderful to those who recollect that the Greeks themselves, and many other countries, borrowed their language and knowledge originally from the Phenicians, who were, in fact, no other than the inhabitants of the land of Canaan[y]. That it is in verse, is also clear; so it is printed in the several editions; and, from the cadence of the first line, it seems to be exactly the Latin and Greek hexameter heroic, with the quantities of the syllables regulated, not by the rules for versification in those languages, but by the nature and genius of its own.

If Calmet has not misunderstood Scaliger's sentiments, and this last person has any where delivered, as, from Calmet's account, he seems to have done, any such opinion as that above mentioned, he has most completely contradicted himself on another occasion. Theophilus Gale, in his Court of

[x] It is said by Selden, De Diis Syris, edit. 12mo. Lugd. Bat. 1629, p. 17, to be perfectly Hebrew.

[y] See Selden, De Diis Syris, p. 16. In this place the following passage from Priscian is also given: 'Maxime cum lin-'gua Pœnorum, quæ Chaldææ vel Ebrææ similis est et Syræ, 'non habeat neutrum genus.'

the Gentiles, part i. book iii. p. 2 and 3, gives, from Scaliger's Animadversions on Eusebius, fol. 6, 7, edit. 1658, the following, as Scaliger's sentiments on the subject of Hebrew Poetry: 'We have,' says he, 'the original form and mode of Scripture 'Poesie laid open to us by Joseph Scaliger, Ani-'madversiones in Euseb. Chron. fol. 6, 7, edit. '1658. "We find not," saith he, "in the Psalter "or Lamentations, any Cantic bound up by laws "of metre; but the discourse is merely prose, "animated by a poetic character. Only the Cantic "of Moses, in the last chap. of Deuteronomie, "the Proverbs of Solomon, and almost all the "book of Job, are bound up under the necessities "of rhyme, which rhyme is like two dimetrian "Iambics, with a tinnulus to the ear. The Cantic "of Moses is a rhyme, drawing near unto a tetra-"meter Iambic, not unto an hexameter heroic, as "Josephus will have it: yea, there is no hexameter "or pentameter to be found in the sacred Bibles; "neither does the rhyme in them consist of any "exact modes; but the rhyme is sometimes "shorter, sometimes longer, according to the ca-"pacitie of the sentences," &c. Thus much for 'the judgment of Jos. Scal. touching Scripture 'Poesie, its several modes,' &c.

Prose, animated by a poetic character, can never, in the judgment of men of sense, pass for Poetry; and, indeed, he distinctly admits afterwards a difference between them, by stating, as he does, that the Cantic of Moses, the Proverbs

of Solomon, and almost all the book of Job, are in verses framed like two dimeter Iambics, with a tinnulus, as he says, to the ear.

From the loose and indefinite manner in which Scaliger is here represented as having given his opinion, it is plain, to all acquainted with its principles, that he could not have known any thing of those of Music, from which the rules of Poetry unquestionably sprung; and, without the assistance of which, they cannot be understood[z]. Poetry, without measure or rule, is absurd; and the rules of Poetry must have regulated how the sentences were to be formed, not the length of the verses have determined whether they were verse, which could only be decided by the order of succession, in which the long and short syllables were placed: and, even if variety of verse in length was actually employed in the same composition, still all the verses must have been confined to metres of the same proportion; for Aristotle, De Poetice, chap. i. has expressly declared, that an author, who should introduce into the same poem different kinds of metre, would not merit the appellation of a Poet[a].

[z] See Sect. 3.

[a] 'Οὐδὲν δὲ κοινὸν ἔχειν Ομήρῳ καὶ Εμπεδοκλεῖ, πλὴν τὸ μέτρον. δι' ὃ τὸν μὲν ποιητὴν δίκαιον καλεῖν· τὸν δὲ Φυσιολόγον μᾶλλον ἢ ποιητήν. ὁμοίως δὲ κἂν εἴ τις ἅπαντα τὰ μέτρα μιγνύων, ποιοῖτο τὴν μίμησιν, καθάπερ Χαιρήμων ἐποίησεν Ιπποκένταυρον, μικτὴν ῥαψῳδίαν ἐξ ἁπάντων τῶν μέτρων, ἐκ ἤδη καὶ ποιητὴν προσαγορευτέον.'—'Nihil vero Homero cum Empedocle commune est præter metrum. Quapropter hunc quidem Poetam appellare æquum est,

Augustin of Eugubio's opinion, that the Hebrews have neither heroic nor Iambic verses, nor of any other measure, but only something which approaches to them, though adopted by those, who, from that circumstance, clearly did not understand the subject, is not entitled to any respect; because, for the reason already given, it is plain that every language must necessarily be capable of some kind of versification; and the contrary idea is evidently repugnant to common sense.

Josephus, the Jewish historian, who lived so early as about 70 years after our Saviour[b]; a man of eminent learning, and himself a Jew, could not fail of being necessarily well acquainted, as indeed from his writings he appears to have been, not only with the principles of Latin and Greek, but of Hebrew Poetry also. In his Antiquities of the Jews, book iv. chap. 8, he notices the injunctions delivered by Moses against transgressing the law, which he places 1471 years before Christ, and expressly asserts that these, as they are still to be found recorded in the Bible, are in hexameter

' illum vero Physiologum potius quam Poetam. Porro si ' quis, omnibus metris conjunctis imitationem instituat (sicut ' Chæremon composuit Centaurum, rhapsodiam ex omnibus ' metris conflatam), non jam Poeta salutandus videtur.'—Aristotle De Poetica, 8vo. Oxon. 1760, p. 2 & 53.

[b] Saxii Onomasticon Literarium, p. 15. But in the subsequent edit. of 1775, vol. i. p. 270, he places him 93 years after our Saviour.

verse. The Psalms of David, which he dates as written 1040 years before Christ, he elsewhere expressly terms Odes and Hymns in various kinds of verse, and says, they are partly in trimeter, and partly in pentameter verse[c].

St. Jerom, who lived 350 years after our Saviour[d], speaks of the 36th, 110th, 111th, 118th, and 144th Psalms, as differing from each other in metre[e]. Of the book of Job, he says, that it begins in prose, proceeds in verse, and finishes 'pe-'destri sermone[f];' by which last he must evidently mean measured prose; and, in his Preface, entitled, 'S. Hieronymi in Librum Job Præfatio,' he states the different parts more particularly thus: 'A principio itaque voluminis, usque ad 'verba Job, apud Hebræos prosa oratio est. Porro 'a verbis Job, in quibus ait, "Pereat dies, in "qua natus sum, et nox in qua dictum est con-"ceptus est homo," usque ad eum locum, ubi 'ante finem voluminis scriptum est, "Idcirco ipse "me reprehendo, et ago pœnitentiam in favilla "et cinere," hexametri versus sunt, dactylo spon-'dæoque currentes, et, propter linguæ idioma,

[c] Antiquities of the Jews, book vii. chap. 10.

[d] Saxii Onomasticon, p. 23. But in the subsequent edit. of 1775, vol. i. p. 425, he says he flourished about 367.

[e] See, among the Prolegomena to the Latin Vulgate Bible, St. Jerom's Preface, entitled, 'Hieronymi Prologus Galeatus.'

[f] In his Preface, entitled, 'Hieronymus Paulino,' among the same Prolegomena, he says, 'Joba exemplar patientiæ, 'quæ non mysteria suo sermone complectitur, prosa incipit, 'versu labitur, pedestri sermone finitur.'

'crebro recipientes et alios pedes, non earundem 'syllabarum, sed eorundem temporum. Interdum 'quoque rhythmus, ipse dulcis et tinnulus, fertur 'numeris pedum solutis, quod metrici magis quam 'simplex lector intelligunt. A supradicto autem 'versu ad finem libri, parvum comma quod re-'manet prosa oratione contexitur.' By this rhythmus, which, as he says, proceeds 'numeris pe-'dum solutis,' he can mean nothing but measured prose; a method less strict than verse, but more polished, smooth, and flowing, than the ordinary style of prose. From St. Jerom's discrimination, it should, however, appear, that all the speeches of Job and his friends are in verse; but the introductory and concluding parts, containing the narrative, in prose.

The above passage is in the original immediately succeeded by the following: 'Quod si cui 'videtur incredulum, metra scilicet esse apud He-'bræos, et in morem nostri Flacci, Græcique 'Pindari, et Alcæi, et Sapphus, vel Psalterium, 'vel Lamentationes, vel omnia ferme Scripturarum 'cantica comprehendi, legat Philonem, Josephum, 'Origenem [g], Cæsariensem Eusebium [h]; et eorum 'testimonio me verum dicere comprobabit.'

In another place of the Preface, entitled,

[g] Origen lived 230 years after our Saviour. Saxius, first edit. p. 21.

[h] Eusebius flourished 315 years after Christ. Ibid. p. 22.

'Hieronymus Paulino,' speaking of David, he says, 'David, Simonides noster, Pindarus, et Alcæus, 'Flaccus quoque, Catullus atque Serenus, Chris-'tum lyra personat, et in decachordo psalterio ab 'inferis excitat resurgentem.'

Scaliger, it has been already noticed, denies that the Psalter, or Lamentations, is verse; but admits that the Cantic of Moses, in the last chapter of Deuteronomy, the Proverbs of Solomon, and almost all the book of Job, are in metre; which metre, as he says, is like two dimeter Iambics, with a tinnulus to the ear; and adds, that the Cantic of Moses is in metre resembling Tetrameter Iambic.

The ground of difference between the opinions of Josephus and St. Jerom on the one hand, and Scaliger on the other, which induced the two former to consider that as hexameter verse, which the latter thought Iambic Tetrameter, seems to have been this, as explained by St. Jerom himself, that they rightly admitted as allowable, into hexameter verse, all the different kinds of equivalent feet; while Scaliger, in conformity to the modern practice, restricted the feet to the Spondee and Dactyl alone. Under the former idea, the Spondee, Dactyl, Anapæst, Amphibrachys, and Proceleusma might separately be received, in exchange for each other; and the correctness of this opinion, in preference to that of later date, will be hereafter distinctly and decidedly shown, in a subsequent

section, by instances from Homer, Virgil, and Horace[i].

Edward Manwaring, who appears to have been a schoolmaster, as he speaks, p. 72, of his book, of having taught school twenty years, has, in his 'Stichology, or a Recovery of the Latin, 'Greek, and Hebrew Numbers,' 4to. Lond. 1737, in a Latin letter written by himself and there introduced, on the subject of the latter, expressed himself, p. 76, in the following words: 'Esse 'apud Hebræos numeros et metra, genus orationis 'sublime, et concisum, atque omnibus figurarum 'luminibus illustre, abunde testatur, atque ut ait 'Episcopus[k], "Si veteris Testamenti libri nu-"meris scripti sunt, quid impedit, quo minus "Poesis hæc feliciter investigetur? Si syllabarum "numerum, quibus singulæ voces constent, rite "teneamus, quidni vero teneamus? si quidem "veram Hebraica legendi rationem magistri tra-"diderint, si puncta codici Hebræo recte appo-"suerint."

'Esto magistri puncta codici Hebræo recte 'apposuerint, a præsenti igitur positione et potes-'tate punctorum hanc Poesin, non dissyllabis, sed 'sex temporum pedibus constare certum est. Hanc 'enim si Poesin metiamur dissyllabis pedibus, om-'nia pedum genera, et duorum et trium tempo-'rum, cum spondæo quatuor temporum, ordine 'tumultuario, et contra naturam omnis rationalis

[i] Sect. 9.

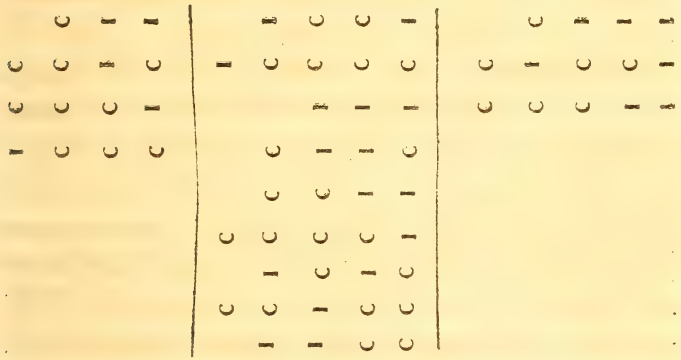
[k] He means Bishop Hare.

'Poeseos, se invicem sequentur: quod omnino ab-
'surdum est. Si vero pedibus sex temporum hanc
'Poesin metiamur, tota erit rationalis et harmo-
'nica, pedibus inter se mutuo convenientibus
'quantitatis parilitate; pedes quippe omnes, qui
'ejusdem temporis sunt, posse misceri veteresque
'miscendos judicasse, et horum mixtione versus
'compositos condidisse, sat notum est; omnes
'itaque sex temporum pedes omnibus totidem
'temporum pedibus copulari queant. Hæc est
'vera dimensio hujus Poeseos, et ex hac dimen-
'sione liquet Græcorum Poesin, præcipue Pindari,
'eandem esse cum Lyrica, apud Hebræos, Poesi.'

He then gives the first Psalm in the original Hebrew words, but the usual Italic character, intermixing with that, however, in some instances, the Hebrew character Ayn, for the purpose of expressing the strong aspirate, which could not be represented in the Italic. To this Psalm he gives the following title: 'Psalm I. Metrum, quod 'apud Græcos Ionicum compositum audiebat, et 'a Græcis primitus ab Hebræis deductum.' Then succeeds the Psalm, divided by him into feet, and with the quantities marked over each syllable.

It is, however, to be remarked, that the mode in which the verses of this Psalm are regulated, wherever it was originally procured, seems in itself extremely questionable, because it produces such a strange unaccountable variety of length; some of the verses being rendered by it only two feet or metres in length, some three, and some

four; and this distribution makes the verses amount in the whole to 17 in number. On an experiment made on them, according to the quantities marked by Manwaring, it should seem that they are capable of an equal division into lines of four feet each, that they would then amount to ten verses, and that the feet employed would be these:



Manwaring says, and assigns for it a very good reason, that they are only to be scanned by feet or metres of six times; and since, when thus regulated and divided into verses of four feet, as above mentioned, they precisely exhibit the model of the Greek and Latin Pæonic or Bacchiac, and of the Choriambic, it has been thought necessary to give them here, in both states, as they stand in Manwaring, and according to the proposed regulation above[1].

[1] It is a fact very rarely, if at all, known, though necessary to be stated, in order to prevent an unreasonable oppo-

The manner in which Manwaring regulates it, is this:

'1. ăshrē | āīshăshĕr
'2. Lōhālăchbă | ɒătsăthrĕshāīm

sition, on any occasion, to the proposal of a better arrangement or division of the verses, in any poetical work, that the term verse, now usually implying a line restricted within the compass of a certain number of poetical feet and syllables, regulated by the laws of metre and Prosodia, had at first no such signification. Originally derived from the Latin verb, *verto*, to turn, it only denoted a return of the text in a fresh line; and so it is applied, when speaking of works decidedly in prose. Brencman, in his Historia Pandectarum, seu Fatum Exemplaris Florentini, 4to. Trajecti ad Rhenum, 1722, p. 95, describing the Florentine manuscript of the Pandects, supposed to be of the sixth century, ibid. p. 11, says, 'Cæterum quælibet pagina 'in duas columnas dividitur, quæ singulæ versus quadraginta 'quinque continent. Quod si, ait Contius, ad Justinianeum 'exemplar descriptæ sunt Pandectæ Florentinæ, hujusmodi 'brevibus lineis constare debent, quod erit, si per duas co-'lumnas singulæ paginæ sint descriptæ, quod adhuc a nemine, 'cum quo fuerim, discere contigit. Ita Contius agens de nu-'mero versuum, quos in Pandectis esse asserit Justinianus. Sed 'per centum quinquaginta millia versuum, quibus Imperator 'Pandectas constare dicit, Duarenus intelligit membra orationis 'integra, sive periodos, et morem numerandi versus veteribus 'familiarem fuisse contendit: alii vero, non periodos, sed 'lineas, cum Contio intelligunt. Denique singuli versus, sive 'lineæ, exemplaris Florentini continent literas, præter propter 'triginta, hoc enim certo definiri non potest, cum literæ aliæ 'alias majores sint, ipsaque scriptura nunc densior inveniatur, 'nunc laxior.

'Insuper singularum paginarum intercolumnium, ut et mar-'gines, item versus singuli, circino distributi descriptique 'fuerunt.'

There cannot surely be a more complete answer than this, to any supposed authority of manuscripts or ancient copies, in

'3. ūbhĕdhĕrĕchhă | taĭmlō | vāmād
'4. ūbhĕmōshăbh | lētsĭmlō | jāshāb
'5. Kĭĭmbĕthō | răthădhōnāi
'6. Hhĕphtsoubhĕ | thōrāthō
'7. jĕhgĕjōmām | vālāilā
'8. vĕhājākĕ | vētshāthūl
'9. vălpălghēmā | jĭmăshĕrpĕrjō
'10. jĕttēnbĕvĭttō | vvālēhū
'11. Lōjĭbbōlvĕ | colăshĕrjăvă | Sĕjătslīach
'12. Lōchēnhār | rĕshāĭmkī
'13. ĭmcămmōtsăshĕr | lĭddĕphĕnnūrūahh
'14. vălkēnlō | jākŭmūrĕ | Shāĭmbămmĭsh | păt
'15. vĕhhăttāĭm bă | vădhăthtsădīkīm
'16. Kĭjōdhē | ăvădhōnāi | dĕrĕchtsădīkīm
'17. vĕdhĕrĕchrĕshā | ĭmtōbhēdh.'

But the following seems a more rational division:

Ăshrē ā|ĭshăshĕr lō|hālăchbă văt|săthrĕshāĭm
Ūbhĕdhĕrĕch|hă tāĭm|lō vāmād | ūbhĕmōshăbh

regard to the division of verses, according to measure and quantity, unless that division be confirmed and supported by its correspondence with the exact rules of Prosodia.

Victorinus, edit. Putsch. col. 2499, says still more expressly: 'Versus herous hexameter Epos dicatur. Apud nos autem 'versus dictus est a versuris, id est, a repetita scriptura, ea ex 'parte, in quam desinit. Primis enim temporibus, sicut quidam 'asserunt, sic soliti erant scribere, ut cum a sinistra parte 'initium facere cœpissent, et duxissent ad dextram, sequentem 'versum a dextra parte inchoantes ad sinistram perducerent, 'quem morem ferunt custodire adhuc in suis literis Rusticos. 'Hoc autem genus scripturæ dicebant Bustrophen, a boum ver-'satione; unde adhuc in arando, ubi desinit sulcus et unde 'alter inchoatur, versura proprio vocabulo nuncupatur.'

Lētsīmlō | jāshāb kī|ĭmbĕthō rā|thădhōnāi
Hhĕphtsōūbhĕ | thōrāthō | jĕhgĕjōmām | vālāilā
Vĕhājākĕ | ѵētshāthūl | ѵālpālghēmā | jĭmāshĕrpĕrjō
Jĕttēnbēѵĭttō | vѵālēhū | lōjĭbbōlvĕ | cōlāshĕrjāѵā
Sĕjātslīāch | lōchēnhār | rĕshāīmkī | īmcāmmōtsāshĕr
Lĭddĕphĕnnūrūahh | ѵālkēnlō | jākūmūrĕ | Shāīmbāmmĭsh
Păt vĕhhāttā|īm bā ѵādhā|thtsādīkīm | kījōdhē
Ăѵādhōnāi | dĕrĕchtsādīkīm | vĕdhĕrĕchrĕshā | īmtōbhēdh

By this method the lines are reduced to ten, and are all tetrameters. Except in four instances, the feet are all either of five or six short syllables in value, and those four are each equal to seven.

This specimen does not authorize the idea, that any kinds of poetical licences were used; for the syllables seem all regulated by their natural quantities; nor are they apparently even affected, as to quantity, by the artificial position of two consonants following a vowel, or two vowels following each other; and indeed, on the contrary, Bishop Lowth, p. 472, De Sacra Poesi Hebræorum, remarks, that, whenever the same word occurs in Hebrew Poetry, it is always of the same quantity, which seems to imply a constant attention to rule.

The same author, Bishop Lowth[m], says, p. 37, that the Hebrew verses are of different lengths, that the shortest usually contain six or seven syllables, and that the longest extend to about twice

[m] De Sacra Poesi Hebræorum, edit. Oxon. 1775, third edit.

as many. On the 117th Psalm, which he gives in Hebrew, p. 470, he remarks that the feet in Hebrew were not all dissyllables; for that, in the lines of Psalm 111, some words, which he points out, are Dactyls, others Anapæsts; and noticing, p. 472, that the quantity of the same word, whenever it occurs, is always the same, he gives instances of words, in the before-mentioned Psalm, which are Iambuses, one a Trochee, another an Anapæst, a third an Amphimacer (or Cretic), and a fourth an Amphibrachys.

Of the verses he says, p. 472, that some are Trochaic, admitting a Dactyl; others Iambic, receiving an Anapæst; that those lines which contain an equal number of syllables, are more frequently Iambic, but sometimes Trochaic; and those which have an unequal number are more frequently Trochaic, but sometimes Iambic. Further on, he speaks of one verse as Trochaic Dimeter catalectic, the next as Trochaic Dimeter acatalectic; and observes, that, in another place, one verse is Iambic Dimeter hypercatalectic, the next an Iambic Dimeter catalectic. To this he adds the mention of one place, where, as he himself remarks, the verses are all of one length as to syllables, and of the same number of feet; and are besides Iambic [1].

Bishop Lowth denies, in which he appears to

[1] He speaks, p. 382, of two Psalms, which, he says, agree very strongly with the Greek Poetry.

be correct, that the feet in Hebrew Poetry were dissyllables; but the evidence he adduces does not prove the fact; for he says, that some words which he mentions are Dactyls, others Anapæsts, some Iambuses, one a Trochee, another an Amphimacer, or Cretic, and another an Amphibrachys. Now, unless he had shown that each word constituted a separate foot or metre, and no more, it is plain he has not ascertained the fact; for the same word, if of more than two syllables, might have been divided into two feet, part being in one, and part in the other: neither is it possible, that, in the same poem, an Amphimacer or Cretic can occur with the Trochee or Iambus, as if it were no more than equivalent to each of these, when in fact it exceeds them so much.

If the opinions of Josephus and St. Jerom are admitted, and why they should not be so received, no substantial reason can be given, it is plain that the models of all the various sorts of verse among the Greeks are to be found existing much earlier among the Hebrews: for Moses certainly flourished between 1513 and 1459 years before our Saviour[m]; whereas, Homer did not live till 880 years before Christ[n], and Hesiod about the same

[m] Saxii Onomasticon Lit. p. 5. In the subsequent edit. of 1775, vol. i. p. 4, he is placed 1496 years before Christ.

[n] Ibid. p. 5. In the subsequent edit. he is placed 973. Vol. i. p. 11.

time[o]: David existed 1053 before Christ[p]: Archilochus, the earliest Greek lyric poet, between 713 and 711[q]; Sappho, between 602 and 594[r]; Alcæus, 602[s]; Simonides, 529[t]; and Pindar, between 486 and 478[u].

From the examples of Poetry in the Scriptures, therefore, the Greeks most certainly derived the rules by which the feet and length of their verses were determined; but those for the quantities of the syllables naturally sprung from the nature and genius of the Greek language itself. From the accounts both of Josephus and St. Jerom, as exemplified in the case of the poems of Moses, it should, however, appear, that, among the Hebrews originally, as well as among the Greeks, their subsequent imitators, in the instances of Homer and Hesiod, Hexameter verse was the earliest species in use: nor is it found that, till the time of David, among the Jews, 406 years after Moses, and of Archilochus, among the Greeks, 169 years after Homer, lyric Poetry had been regularly introduced.

[o] Saxii Onomast. Lit. p. 5. In the subsequent edit. vol. i. p. 12, he occurs 909 years before Christ.

[p] Ibid. p. 5. See also edit. 1775, vol. i. p. 9.

[q] Ibid. p. 6. See also edit. 1775, vol. i. p. 44.

[r] Ibid. p. 6. In the subsequent edit. vol. i. p. 18, she is placed between 602 and 600.

[s] Ibid. p. 6. See also edit. 1775, vol. i. p. 17.

[t] Ibid. p. 7. See also edit. 1775, vol. i. p. 25.

[u] Ibid. p. 7. See also edit. 1775, vol. i. p. 33, but it there stands 479.

In the case of Moses and David, it is surely not too much to say, that the invention of Poetry proceeded from immediate Inspiration from the divine Being; and particularly as we are expressly told in the Scriptures, that a similar communication of the divine will did most certainly actually take place, as to the science of Architecture, in the instance of Solomon's temple[x].

[x] 'Then David gave to Solomon his son the pattern of the 'porch, and of the houses thereof, and of the treasuries thereof, 'and of the upper chambers thereof, and of the inner parlours 'thereof, and of the place of the mercy-seat, and the pat-'tern of all, that he had by the Spirit, of the courts of the 'house of the Lord, and of all the chambers round about, of 'the treasuries of the house of God, and of the treasuries of 'the dedicate things.' 1 Chron. xxviii. 11, 12.—'All this,' said David, 'the Lord made me understand in writing by his hand 'upon me; even all the works of this pattern.' Ibid. v. 19.

SECTION III.

There can be but three Sorts of Poetry.

Quintilian, his opinion of the necessity of a knowledge of Music to a Grammarian.—Aristotle, his opinion as to the three sorts of rhythmical time.—Quintilian's idea on the same point.—Aristides Quintilianus, his sentiments—Victorinus, his idea.—Rhythmus and Metre, how they differ.—Diomedes, his opinion.—There can be but three sorts of Versification substantially differing.—All metrical feet must be ranged by their proportions, not number of syllables.—The whole system of feet thus placed.

QUINTILIAN has properly remarked, which, indeed, a competent share of common sense and attention to the point would, without his assistance, have suggested, that a Grammarian, destitute of a knowledge of Music, was but very ill qualified for the office of discussing the nature of Poetry, because the inquiry must necessarily lead him to the investigation of the principles of Rhythmus and Metre[y]. He did not here mean to be

[y] 'Tum nec citra Musicen, Grammatice potest esse perfecta, 'cum ei de Metris, Rhythmisque dicendum est.' M. Fab. Quintil. Inst. Orat. l. i. c. 4. And Priscian has distinctly admitted the use of a knowledge of music, in his tract 'De 'Versibus Comicis, inter Gram. Lat. Auctores a Putschio,' when

understood as requiring that a Grammarian should possess a degree of science sufficient to explain and unriddle the perplexities and intricacies which the writers of the middle ages have since introduced into that, as well as into all other branches of science, which they professed to teach: neither did he conceive so much musical erudition requisite for this purpose, as would be adequate to the settling and adjusting the mathematical ratios and proportion of one sound to another; but he merely intended to recommend the acquisition of so much intelligence, as should give him a practical knowledge of its principles, and make him fully acquainted with the nature of musical Time, on which that in Poetry is unquestionably built.

Aristotle, who died at the age of 63, 322 years before Christ[z], endeavouring to ascertain what Rhythmus should be used for public speaking, first mentions the Heroic, afterwards the Iambus and Trochee, and then speaks to the following effect as to the Pæon, the third sort: 'The remaining sort is the Pæon, which many orators use, 'taking example from Thrasymmachus, though

he says, as he does col. 1327: 'His igitur exemplis facillime 'diligentes omnium possunt comœdiarum metra comprehendere, 'et versus, si quos imperitia scriptorum confudit, ad integrum 'restituere Musicæ locum.' How Rhythmus and Metre differ from each other, will be seen in a subsequent note.

[z] Saxius, in his Onomast. Lit. vol. i. p. 76, places him 341 years before Christ. Moreri, in his Dictionary, on the authority of Diogenes Laertius, &c. gives the date as in the text.

'they are unable to say of what kind it was. But 'the Pæan[a] is the third sort, and follows these 'Rhythmuses just spoken of; for it contains in it-'self the proportion of Three to Two. Of those 'just mentioned, one kind, namely, the Heroic, is 'as One to One; but the other, namely, the Iam-'bus and Trochee[b], is as Two to One. To these 'proportions succeeds that which is called Sesqui-'altera, and this is the Pæan[c].'

[a] It is the custom of late, though it seems to need justification, to term this foot the Pæon, instead of Pæan; but Aristotle evidently mentions it as the Pæan. It is true, that, in modern times, the word Pæan, because it had among the ancients that, as one of its significations, is injudiciously restricted, as the name of the hymns to Apollo alone. In those hymns it is probable that this very foot might be introduced; for the Pæon did actually occur in the hymns to Bacchus. See an instance in two Bacchiac or Pæonic lines, inserted in Sect. VI. of this work, from Athenæus: and Bacchus and the Sun, or, in other words, Bacchus and Apollo, were originally the same. Macrobius, book i. chap. 17.

[b] Aristotle here properly reckons the Iambus and Trochee as of the same proportion, and therefore correctly considers them both as forming but one kind of Rhythmus. This is an important fact on the subject of Metre. So does Quintilian—see a passage from him in the next note.

[c] 'Διὸ ῥυθμὸν δεῖ ἔχειν τὸν λόγον, μέτρον δὲ μή: ποίημα γὰρ ἔσται· 'ῥυθμὸν δὲ μὴ ἀκριβῶς τοῦτο δὲ ἔσται, ἐὰν μέχρί τινος ᾖ. Των δὲ ῥυθμῶν, ὁ μὲν, 'ἡρῷος, σεμνὸς καὶ λικτικὸς, καὶ ἁρμονίας δεόμενος. Ὁ δὲ ἴαμβος, αὐτή 'ἐστιν ἡ λεξις ἡ τῶν πολλῶν· διὸ μάλιστα πάντων των μέτρων ἰαμβεῖα 'φθέγγονται λέγοντες· δεῖ δὲ σεμνότητα γενέσθαι καὶ ἐκστῆσαι. Ὁ δὲ 'τροχαῖος, κορδακικώτερος· δηλοῖ δὲ τὸ τετράμετρα· ἔστι γαρ τροχερὸς 'ῥυθμὸς τὰ τετράμετρα. Λείπεται δὲ παιὰν, ὧ ἐχρῶντο μὲν ἀπὸ Θρασυ-'μάχου ἀρξάμενοι· ἐκ εἶχον δὲ λέγειν, τίς ἦν. Ἔστι δὲ τρίτος ὁ παιὰν, καὶ 'ἐχόμενος των εἰρημένων· τρια γὰρ πρὸς δύο ἔστιν ἐκείνων δὲ, ὁ μὲν ἓν πρὸς

Aristides Quintilianus, a writer on Music, certainly prior to Ptolomy, another writer on Music,

'ἓν· ὁ δὲ, δύο πρὸς ἕν· ἔχεται δὲ τῶν λόγων τούτων ὁ ἡμιόλιος· ἄτος δέ ἐστιν ὁ παιάν. Οἱ μὲν οὖν ἄλλοι διά τε τὰ εἰρημένα, ἀφετέοι, καὶ διότι μετρικοί· ὁ δὲ παιὰν, ληπτέος· ἀπὸ μόνου γὰρ ἔστι μέτρεν τῶν ῥηθέντων ῥυθμῶν· ὥστε μάλιστα λανθάνειν.'—'Quamobrem Rythmum oportet habere 'orationem, non autem Metrum: sic enim poema erit: 'Neque tamen Rhythmum exquisite *habere oportet:* Id autem 'erit, si quadamtenus sit, *modumque teneat.* Ex Rhythmis 'vero Herous, *est* grandis, et clausulam tardam habens, et 'harmoniæ indigens. Iambus autem, est ipsa vulgi locutio, '*quæ humilior est.* Quamobrem maxime præ omnibus metris '*aliis* Iambica *temere* fundunt *ii,* qui dicunt: Oportebat autem '*sermonem* grandiorem effici, et *auditorem* percellere. Tro-'chæus autem, ad *saltationem* Cordacem propius *accedit: Id* 'perspicuum faciunt Tetrametra *ex eodem constituta:* Nam Te-'trametra, sunt volubilis Rhythmus. Reliquus vero est Pæan 'quo *plerique Oratores* usi sunt, initio ducto a Thrasymacho; 'non potuerunt vero dicere, Quinam esset. Est autem Pæan '*genus* tertium, et consequens iis *Rhythmis,* qui dicti sunt: 'Habet enim *se,* ut duo ad tria: Illorum autem unum quidem, '*genus sc. Herous, est* ut unum ad unum; alterum vero, *ut* '*Iambus et Trochæus, est* ut duo ad unum: Rationibus autem 'his consequens est *ea, quæ dicitur* Sesqui-altera: Hæc autem 'est *ipse* Pæan. Ac alii quidem Rhythmi abjiciendi *erunt,* tum 'ob ea *utique* quæ dicta sunt, tum quia *sunt* Metris aptiores: 'Pæan vero sumendus: Ab *hoc* enim solo ex *omnibus* qui dicti '*sunt* Rhythmis, non fit Metrum; ita ut *auditorem* maxime 'lateat.'—Aristotelis De Rhetorica, a Goulston, 4to. Lond. 1696, p. 195.

Quintilian, edit. 8vo. Lond. 1641, p. 444, says, 'Nam 'Rhythmi, id est, numeri, spatio temporum consistunt, Metra 'etiam ordine; ideoque alterum esse quantitatis videtur, alte-'rum qualitatis.' In the same place he says, 'Ρυθμὸς aut par est, 'ut dactylus, unam enim syllabam parem brevibus habet. Est 'quidam vis eadem et aliis pedibus, sed nomen illud tenet. 'Longam esse duorum temporum, brevem unius, etiam pueri 'sciunt. Aut sesquiplex, ut Pæon, cujus vis est ex longa et

which last person lived in the year 139[d] of the Christian æra, says, in a passage, the original words of which are given in the note[e], that there are three sorts of Rhythmical time, Equal, Sesquialteral, and Duple. He says that some added also the Supertertian, and that all these kinds were computed from the magnitude of their times: for One, says he, compared to itself produces the proportion of Equality; Two to One, Duple; Three to Two, Sesquialteral; Four to Three, Supertertian.

Victorinus, who lived about 362 years after the birth of our Saviour[f], speaks, in a chapter

'tribus brevibus, quique ei contrarius, ex tribus brevibus et 'longa, vel alio quoquo modo tempora tria ad duo relata sescu-'plum faciunt. Aut duplex, ut Iambus, nam est ex brevi et 'longa, quique est ei contrarius.'

[d] Saxii Onomasticon Lit. p. 16 & 17. In the subsequent edition, Ptolomy is placed, vol. i. p. 298, between the years of our Lord 123 and 126.

[e] 'Γένη τοίνυν· ἐστὶ ῥυθμικὰ τρία· τὸ ἴσον. τὸ ἡμιόλιον. τὸ διπλάσιον. 'προστιθέασι δὲ τινες καὶ τὸ ἐπίτριτον. ἀπὸ τῶν μεγέθως τῶν χρόνων 'συνισάμενα. ὁ μὲν γὰρ εἷς πρὸς ἑαυτὸν συγκρινόμενος τὸν τῆς ἰσότητος γεννᾶ 'λόγον. ὁ δὲ δεύτερος πρὸς τὸν ἕνα, τὸν διπλάσιον. ὁ δὲ γ', πρὸς τὰ δύο τὸν 'ἡμιόλιον. ὁ δὲ δ' πρὸς γ', τὸν ἐπίτριτον.'—'Itaque genera rhythmica 'sunt tria: Æquale, Sesquialterum, Duplum; addunt aliqui 'et Supertertium: quæ a temporum magnitudine constituuntur. 'Unum enim sibi ipsi comparatum æqualitatis gignit rationem. 'Duo ad unum, duplam. Tria ad duo, sesquialteram. Qua-'tuor ad tria, supertertiam.'—Aristides Quintilianus De Musica, inter Antiquæ Musicæ Auctores septem a Meibomio, 4to. Amst. 1652, vol. ii. p. 34.

[f] Saxii Onomasticon Literarium, 8vo. Trajecti ad Rhenum, 1759, p. 24. In the subsequent edit. vol. i. p. 407, he is placed in the year 355.

De Rhythmo [g], to the same effect; for he says that there are three different sorts of Rhythmuses [h],

[g] 'Rhythmorum autem his esse differentias volunt, in Dactylo, Iambo, et Pæone, quæ fiunt per Arsin et Thesin. Nam Dactylus æqua temporum divisione taxatur, ut et Anapæstus; uterque nam pes quatuor temporum est. Nam ut longa prima Dactyli duabus brevibus insequentibus par sibi et æqualis est, idem et in Anapæsto fit, ut initium fini simile inveniatur; et dicunt in Arsi et Thesi æqualem rationem ισον λογον. Idem etiam in Dipodia, facta conjugatione binum pedum, per Choriambum et Antispastum, quia quantum in sublatione habet tantundem in positione; et idem apud Græcos æqualis id est ισορυθμος dicitur. Secundus autem Rhythmus in Iambo dupli ratione subsistit, qua Trochaica, et utraque Ionica, monosemos. Unius nam temporis Arsis ad disemon Thesin comparatur. Etenim Iambus a brevi syllaba incipit, quæ est unius temporis, et in longam desinit, quæ est temporum duorum. Trochæus autem contra. Eadem et in Ionicis metris dupli ratione versatur. Nam Ionicus απο μειζονος incipit a duabus longis et in duas desinit breves. Ionicus autem απο ελασσονος, a brevibus incipiens, in longas desinit. Erit itaque inter hos disemos ad tetrasemon Arsis ad Thesin. Quia unam partem in sublatione habet, duas in positione, seu contra. Ergo Iambica et Trochaica metra, quæ in duplici ratione sunt posita, facta conjugatione binum pedum ad legem quadrupli vocabantur. Tertius autem Rhythmus, qui Pæonicus a Musicis dicitur, hemiolia subsistit, quæ est sesquipli ratio. Hemiolium dicunt numerum, qui tantundem habeat quantum alius et dimidium amplius, ut si compares tres et duo; nam in tribus, et duo et eorum dimidium continetur, quod cum evenit Trisemos Arsis ad Disemon Thesin accipitur, i. tres partes in sublatione habent, duas in positione, seu contra; quam rationem maxime incurrunt Pæonici versus et Bacchii ita nobis metra gradientibus, ut Pæonicus servetur Rhythmus. Hæ sunt tres partitiones, quæ continuam ρυθμοποιίαν faciunt.'—Victorinus, inter Grammaticæ Latinæ Auctores antiqui, a Putschio, 4to. Hanoviæ, 1605, col. 2484.

[h] Great confusion is observable in the writings of some au-

and that these are exhibited in the Dactyl, the Iambus, and the Pæon; that the Dactyl and Anapæst are both equal in time; for that each of them is of four times, and that the same proportion takes place in the conjunction of two feet, as in the Choriambus and Antispast for instance, which is termed equal proportion. The second sort of Rhythmus subsists in the Iambus in duple proportion, which is also the proportion of Trochaic feet, and also of both the Ionici; and Iambic and Trochaic, which depend on duple proportion, were, by the conjunction of two feet, referred to the rule of quadruple[i]. The third sort of

thors, between the terms Rhythmus and Metre, in consequence of which, it is difficult to ascertain what some of them understood by the former appellation. Quintilian, as has been seen in a former note, inserted p. 40, above, says, very properly and correctly, 'Rhythmi, id est, numeri, spatio temporum consistunt, Metrum etiam ordine.' To apply this to heroic hexameter verse, it may be truly said, that the Rhythmus of that is equal, as being either one long to one long syllable, or one long to two short; but it is Metre that tells us (as will hereafter be found the fact, by instances produced from Homer, Virgil, and Horace—see Sect. IX.), that these proportions may be applied in the use of the Dactyl, the Spondee, the Anapæst, the Amphibrachys, and the Proceleusma.

[i] This passage is obscure, but may be explained from the context. He says that the proportion of the Iambus is duple, for that it begins with a short syllable and ends with a long one; that the two Ionici are also of duple proportion, because one begins with two short syllables, and ends with two long ones, and the other is just the reverse; that the proportion of each of these is as two to four; and that the Iambus and Trochee, being each of them, as they are, of duple proportion, may, by a combination or conjunction of two feet, be rendered of the pro-

Rhythmus, which by musicians is called the Pæonic, is, as he says, in the proportion of Three to Two, and comprehends Pæonic and Bacchiac verses. This is very briefly the general substance of the passage, so far as it is material to the present purpose; but the very words of the whole, including, as it also does, the author's further explanations of the above particulars, may be seen in the note before inserted.

Diomedes, also, who is supposed to have lived about the year of our Lord 412[k], speaks thus: 'Atque, excepto Amphibracho et Epitrito, quorum 'alterum tripla, alterum Epitrita divisione parti-'mur, universarum pedum trina conditio reperitur. 'In aliis enim æqua divisio est, in aliis dupla, in 'aliis sescupla. Prima Dactylica, secunda Iam-'bica, tertia Pæonica nominatur[l].'

From these passages it is evident, that, however these sorts may have been since subdivided, there can be in fact but three species of Versification substantially differing from each other; for the fourth, mentioned by Aristides, is only noticed by him, as contended for by some persons, and he does not acknowledge it in the number of

portion of two to four, which he calls quadruple, because one of the two terms compared with each other consists of the number four.

[k] He is placed by Saxius, in his Onomasticon Literarium, 8vo. Trajecti ad Rhenum, 1759, p. 29, between the years 410 and 412 after our Saviour's birth, and so he stands in the subsequent edit. vol. i. p. 481.

[l] Diomedes, inter Grammaticæ Latinæ Auctores antiqui, a Putschio, 4to. Hanoviæ, 1605, col. 476.

those allowable. All metrical feet must, therefore, be ranged under one or other of the above three proportions; and of course ought to be classed and regulated in the following manner, by the proportions of long and short quantities to each other, and not by the number of syllables, as they have frequently, but incorrectly and injudiciously, been placed:

Equal.		Duple.		Sesquialteral.	
Pyrrhichius...	⏑⏑	Trochee.....	–⏑	Amphimacer or Cretic	–⏑–
Spondee.....	––	Iambus.....	⏑–	Bacchius.....	⏑––
Anapæst.....	⏑⏑–	Tribrachys...	⏑⏑⏑	Antibacchius...	––⏑
Amphibrachys	⏑–⏑	Molossus....	–––	Pæon 1.....	–⏑⏑⏑
Proceleusma..	⏑⏑⏑⏑	Di-Tribrachys	⏑⏑⏑⏑⏑⏑	Pæon 2.....	⏑–⏑⏑
Dactyl.....	–⏑⏑	Di-Trochee...	–⏑–⏑	Pæon 3.....	⏑⏑–⏑
Antispast....	⏑––⏑	Di-Iambus...	⏑–⏑–	Pæon 4.....	⏑⏑⏑–
Di-Tribrachys	⏑⏑⏑⏑⏑⏑	Choriambus..	–⏑⏑–	Trib. & Pyrrhich.	⏑⏑⏑⏑[m]
Di-Iambus...	⏑–⏑–	Antispast....	⏑––⏑		
Di-Trochee..	–⏑–⏑	Ionicus Major	––⏑⏑		
Choriambus..	–⏑⏑–	Ionicus Minor	⏑⏑––		

In the above list are comprised, with the exception of the four Epitrituses and the Di-spondee, all those sorts of feet which are enumerated as poetical, in the preliminary tract on that subject,

[m] It is very evident, that, in the original formation and settlement of these several kinds of feet, the musical principle of changing one long quantity for two short, and of transposing the long and short quantities, in any order, provided they did not in the whole exceed, or fall short of, the requisite value, has been the foundation of all: and this fact appears still more plainly from the circumstance, that the short quantities are often interrupted by the intervention of long ones between.

prefixed to the Gradus ad Parnassum [n]. As the proportion of each of the Epitrituses is as Three to Four, and consequently Supertertian, a proportion which Aristides Quintilianus does not allow as rhythmical, it was thought useless to notice them: and it may be further observed, that the Pyrrhichius, although of that proportion which constitutes equality, is yet so confined, that it admits of no variety, and, therefore, as producing a tiresome monotony, seems hardly calculated to be used singly, as a simple uncompounded and independent foot [o].

The Di-spondee is only a repetition of the original Spondee; but, to the above list should be added, under each head, all such feet as may be

[n] This tract, which is but one page, is entitled, 'Tractatus 'brevis ac dilucidus de vario Pedum et Versuum genere;' but, as it only treats of the various feet, and nothing is said, as promised in its title, as to the kinds of verse, there is reason to suspect it to be but the former part of one prefixed to some earlier edition, and which probably corresponded in its contents with what the above title promises; for, in an edition of the Gradus ad Parnassum, published by Paul Aler, a Jesuit, second edit. 12mo. Coloniæ Agrip. 1702, after a 'Syllabus brevis 'ac dilucidus variorum Pedum Metricorum,' there is also prefixed to the work itself a tract, consisting of two pages, probably and apparently taken from some earlier edition, and entitled, 'Tractatus brevis de præcipuis Carminum generibus et 'eorum materia.' By accident, therefore, either what related to the verses was probably omitted, or, if that omission was intentional, the words in the title were improperly retained.

[o] Ruddiman, Grammaticæ Institutiones, 12mo. Edinb. 1756, p. 158, has given from Ausonius, Parental. 27, four lines, consisting all of the Pyrrhichius.

produced from the rest, by substituting or exchanging two short syllables for one long, or one long for two short. Any of the feet circumflexed together, in the above list, may be used in exchange for each other, because they are all precisely of the same time in the whole, as two short syllables are universally known to be equal to one long [p].

[p] 'Longam esse duorum temporum, brevem unius, etiam 'pueri sciunt.' Quintilian, Institutiones, edit. 8vo. Lond. 1641, p. 444.—'Nam ubicunque syllaba longa est, ibi duo breves 'poni possunt.' Victorinus, edit. Putsch. col. 2571.

SECTION IV.

Heroic, the first Sort of Poetry.

Linus first brought learning into Greece from Phœnicia.—Poems written by him in Hexameter verse.—Orpheus, poems written by him.—He is said to have been a great promoter, if not the inventor, of the heathen mythology—and to have first introduced the rites of Bacchus.—The authority of his poems doubtful, as they have been ascribed to Onomacritus.—Linus, Musæus, Homer, and Hesiod, all wrote in Hexameter verse.—Pentameter verse—very doubtful by whom invented, as Horace says.—Ascribed to Pythagoras, Mimnermus, and Ortugen; but used by Archilochus.—An instance of it from him.—Another referred to.—Probably invented between the time of Hesiod and Archilochus; but certainly before Pythagoras and Mimnermus.—Used by Tyrtæus, Mimnermus, and Solon.

LINUS, the preceptor of Orpheus [q], a Phœnician by birth, is reported to have been the first who brought learning from Phœnicia into Greece [r].

[q] Saxius Onom. Lit. vol. i. p. 7.

[r] 'Λῖνος Χαλκιδεύς, Ἀπόλλωνος καὶ Τερψιχόρης. οἱ δὲ Ἀμφιμαρέ καὶ Οὐρανίας. οἱ δὲ Ερμῆ καὶ Οὐρανίας. Λέγεται δὲ πρῶτος ἔτος ἀπὸ Φοινίκης γράμματα εἰς Ἕλληνας ἀγαγεῖν. γενεσθαι δὲ καὶ Ἡρακλέους διδάσκαλος γραμμάτων. καὶ της λυρικῆς μώσης πρῶτος γενέσθαι ἡγεμῶν.' Suidas, art. Λινος, edit. fo. Basil, 1544. In the Poetæ Minores Græci, p. 510, the above account from Suidas is thus incorrectly abridged, and confessed to be taken E Suida. 'De Lino,

Gale[s] speaks of him, as having written a poem on the heathen mythology, which, he says, is evidently borrowed from the Scriptures, and the histories of the Jewish church. Ten lines, by Linus, on Prudence, and two lines on Hope, all Hexameters, occur among the Poetæ Minores Græci, a Rad. Winterton, 12mo. Cantabrigiæ, 1635, p. 510; which collection professes to follow Henry Stephens's edition in folio, 1566, and Crispin's edition, in 12mo. of the year 1600[t].

Orpheus, who lived 1255 years before our Saviour[u], wrote a poem on the wars of the Titans, and another on the Argonautic expedition. Three lines of this last are inserted by Gale[x], from which it appears, that that poem also was in Hexameter verse. In the above-mentioned collection, p. 503, &c. are three poems by Orpheus: the first contains thirty-eight lines; the second, thirteen; and the third, six; but all Hexameters. They all seem comprehended under the general

' Linus Chalcidensis primus literas ex Phœnicia ad Græcos ' attulisse, Herculemque literas docuisse, et inter Lyricos ' Poetas princeps extitisse, dicitur.' It may be doubted whether the latter part is correctly rendered, and whether πρῶτος there, does not, as above, also signify the earliest in time, instead of princeps, or the chief, as it here stands rendered.

[s] Gale's Court of the Gentiles, part i. book iii. p. 4.

[t] See the end of the prefatory advertisement, entitled, ' Lectori candido.'

[u] Saxius Onomasticon Literarium, 8vo. Trajecti ad Rhenum, 1759, p. 5. See also edit. 1775, vol. i. p. 7.

[x] Court of the Gentiles, part i. book iii. p. 5.

title of Περι Θεε, and are consequently addresses to the divine Being; but, in the second, he speaks of Winter as advancing with the cold clouds, which drunken Bacchus had formerly dispersed in the time of Autumn; and he therefore most evidently considers Bacchus as the Sun [y]. Gale says, part i. book iii. p. 5, that Orpheus was a great promoter, if not the inventor, of the heathen mythology [z]; and that he is also said to have been the first who brought into Greece the rites of Bacchus. Tatian has said, that the poems which pass under the name of Orpheus, are reported to have been composed by Onomacritus the Athenian, who lived under the government of Pisistratus's sons, about the 50th Olympiad; but Gale [a], who mentions this circumstance, still appears to consider them as the productions of Orpheus, which others seem also to have done. Croesius, however, in his Ομηρος Εβραιος, vol. i. p. 145, cites Clemens Alexandrinus, Strom. lib. i. as ascribing the poems of Orpheus to Onomacritus; and, under these circumstances, no stress can be laid on their authority [b].

[y] Macrobius entitles the 18th chapter of his first book thus, 'Liberum quoque patrem eum ipsum esse Deum quem Solem.'

[z] Justin Martyr styles him the first teacher of Polytheism. Gale, Court of the Gentiles, part i. book iii. p. 5.

[a] Court of the Gentiles, part i. book iii. p. 7.

[b] Selden seems so persuaded they were not genuine, that, in his tract De Diis Syris, p. 55, he uses these words: 'Onomacriti hymnos (quorum autorem Orpheum credit imperitum

Linus, the reputed preceptor of Orpheus, which last person lived about 1255 years before our Saviour[c]; Musæus, 1253[d]; Homer, 973[e]; and Hesiod, 909[f]; have all written in Hexameter Heroic verse, and in that alone, as it seems to have been the only kind then known; and the earliest of them lived about 265 years subsequent to Moses[g], by whom, in the opinion of Josephus and St. Jerom, that very kind of verse had before been employed[h].

As to Pentameter verse, which undoubtedly sprung from the Heroic Hexameter, Horace[i] has said it was uncertain by whom it was invented. The discovery of it has been attributed to Pytha-

'vulgus) qui luculentissimum hujusce rei specimen præbent, 'mitto.'

[c] Saxii Onomasticon Literarium, p. 5. See also edit. 1775, vol. i. p. 7.

[d] Saxius, p. 5.—Edit. 1775, vol. i. p. 8.

[e] Saxius, vol. i. p. 11.—882. Saxii Onomast. Lit. p. 5.

[f] Saxius, vol. i. p. 12.—About 800. Helvici Chron. p. 51.

[g] Moses is placed, by Saxius, between 1513 and 1459 years before our Saviour. Saxii Onomast. Lit. p. 5. In edit. 1775, vol. i. p. 4, he is placed 1496 before our Saviour.

[h] Josephus, Antiquities of the Jews, book vii. chap. 10. See 'S. Hieronymi in Librum Job Præfatio,' among the Prolegomena to the Vulgate Latin Bible.

[i] 'Versibus impariter junctis querimonia primum,
'Post etiam inclusa est voti sententia compos:
'Quis tamen exiguos elegos emiserit auctor
'Grammatici certant, et adhuc sub judice lis est.'
Horatius De Arte Poetica.

goras[k], who lived 507 years before our Saviour[l], to Mimnermus[m], who flourished between 570 and 561 years before Christ[n], and to a poet named Ortugen[o], of whom nothing is known. But it is certainly true, that it was used by Archilochus; for Athenæus[p] has given from him the two following lines, which are manifestly Hexameter and Pentameter; and what is extraordinary is, that they are not of the Elegiac, but of the Epigrammatic cast.

‘ Ἐν δορὶ μὲν μοι | μάζα μεμαγμένη, | ἐν δορὶ δ’ οἶνος[q]
‘ Ἴσμαρι κεῖται. πί|νω | δ’ ἐν δορὶ | κεκλιμένος.’

[k] Plotius De Metris, inter Grammat. Lat. Auctores, a Putschio, col. 2635.

[l] Saxii Onomast. Lit. p. 7. See also edit. 1775, vol. i. p. 27.—589 before our Saviour. Helvicus, p. 61.

[m] Plotius, ubi supra.

[n] Saxii Onom. Lit. p. 6. In edit. 1775, vol. i. p. 20, he is placed between 592 and 590—637 before Christ. Helvici Chronologia, p. 59.

[o] Plotius, ubi supra.

[p] Edit. Casauboni, fol. Lugd. 1621, p. 30.

[q] This line, which is certainly corrupt, is permitted by Casaubon to pass without notice; and, indeed, he seems so well satisfied with its correctness, that he thus translates that and the preceding:

‘ Hasta maza subacta mihi est, vinumque paratum
‘ Ismaricum; hasta, nos nitimur et bibimus.’

By this mode of rendering, equally weak and unfaithful, the point is in a great measure destroyed. The line is, however, certainly corrupt, but may be easily corrected by a very slight alteration, in this manner:

In Stobæus [r], fo. 524, b. is also a poem by him, in Hexameter and Pentameter verse, which is of the Elegiac kind: it contains ten lines, and is addressed to Pericles. Archilochus flourished about the year 713 or 711 before our Saviour [s], and consequently 204 years before Pythagoras [t], and 150 before Mimnermus [u]. Hesiod, who lived 909 years before our Saviour [x], and all the Grecian poets before Hesiod, use only Hexameter verse [y]; and, if Pentameter were not in reality invented by Archilochus, it must have been discovered between

– ⏑⏑ – – – ⏑ ⏑ – ⏑⏑ – ⏑⏑ – –
Εν δορὶ μὲν μάλ|ζᾶ με με|μαγμένον | εν δορί, | δ' οἴνος
– ⏑⏑ – – – – ⏑⏑ – ⏑⏑ –
Ισμαρι|κός. πί|νω | δ' εν δορὶ | κεκλιμέ|νος.

And, thus corrected, the lines may be translated as follows:

'Hasta qui vici, vinum me perdit et hasta
'Ismaricum. En hasta, victus et, ipse bibo.'

Μαζα is not, as Casaubon, by his translation, appears to have supposed, a noun substantive, but the third person singular of the present tense of the indicative mood of the contracted verb Μαζαω, subigo; and as there is consequently no possibility that μεμαγμενη, the participle, could be intended to agree with it, it is manifestly clear, that the reading μεμαγμενη, which also contradicts the sense, cannot be justified. On the contrary, μεμαγμενον, the accusative case of the Participle of the Preterperfect and Plusquam Perfectum tenses, from the verb Μαχομαι, pugno, is in every way capable of defence.

[r] Edit. Gesner, fo. Tiguri, 1543.

[s] Saxius, Onom. Lit. p. 6. See also edit. 1775, vol. i. p. 14.

[t] See in a former note when he lived.

[u] See in a former note when he lived.

[x] Saxii Onom. Lit. vol. i. p. 12.—About 800 years before our Saviour. Helvici Chron. p 51.

[y] See the instances before mentioned.

the two periods when Hesiod and himself flourished, during which space, no one poet is mentioned by Saxius. Hexameter and Pentameter verses are also to be seen intermixed in the poems of Tyrtæus [z], who flourished 682 years before our Saviour[a], and is styled by Saxius [b], 'Elegorum 'Martiorum artifex.' Suidas calls him a writer of Elegies [c], and says that he wrote precepts of life in Elegiac verses, and poems on War, in five books [d]. In the Poetæ Minores Græci, before referred to, are inserted, p. 477, &c. four poems by him, entitled, at the head of the first, Περι της πολεμικης αρετης. Mimnermus, who lived between 592 and 590 years before our Saviour [e], is styled by Saxius, the inventor of the Pentameter verse [f]. Suidas calls him, as he does Tyrtæus, a writer of Elegies [g]; but it is plain the Pentameter verse had before been used by Tyrtæus, and before him by Archilochus. Four poems by Mimnermus, in Hex-

[z] Some such occur in the Poetæ Minores Græci (before referred to), p. 476, &c.

[a] Saxii Onomast. Lit. p. 6. See also edit. 1775, vol. i. p. 15.

[b] Saxii Onomast. Lit. vol. i. p. 15.

[c] See the passage from Suidas, in the Poetæ Minores Græci, p. 477.

[d] Ibid.

[e] He is placed by Saxius, in his Onomasticon Lit. p. 6, between the years 570 and 561 before our Saviour. But see him placed as in the text Saxii Onom. Lit. vol. i. p. 20.

[f] See the passage from Suidas in the Poetæ Minores Græci, p. 507.

[g] Saxii Onom. Lit. vol. i. p. 20.

ameter and Pentameter verse, the first entitled Περι βιε οτι βραχυς; the second, Ψογος γηρως; the third without any title; and the fourth, Περι ανδρειας; and two in Iambic, the first without a title, and the second, Εις ιατρες, occur in p. 507, &c. of the before-mentioned collection. Among the Elegies of Solon, in the same work, p. 465, are several in Hexameter and Pentameter verse. Solon appears to have been contemporary with Mimnermus, and is placed by Saxius 592 years before our Saviour [h].

[h] Saxii Onomast. Lit. p. 6. See also edit. 1775, vol. i. p. 20.

SECTION V.

Iambic the second Sort of Poetry.

Archilochus the supposed inventor, or rather introducer, of Iambic verse into Greece.—All Lyric Poetry probably attributable to him.—The principles of all borrowed by him from the Psalms of David.—The very metres of all these sorts actually occur in the Psalms of David.—Specimens from Archilochus's writings, to ascertain what sorts of verse he employed.—Iambic Trimeter acatalectic, Iambic Tetrameter catalectic, Trochaic Tetrameter catalectic used by him.—Iambic Trimeter acatalectic, intermixed with Trochaic Tetrameter catalectic, appears used; but probably it ought to be arranged as all Trimeters.—Iambic and Trochaic verses may be intermixed.—He uses, on another occasion, Trochaic Trimeter acatalectic and Iambic Trimeter acatalectic together.—He appears to have introduced, together with the Trochaic, the Iambic foot also in the same line.—Reasonable to do so.—He did not apply Iambic for invective, but, probably, only used it, because it was cheerful, and fit for lyric purposes.—Present etymology of the name Iambic not defensible.—A new one proposed.

Archilochus, who is placed by Saxius, about 717 or 713 years before our Saviour [1], is supposed to have invented, or, rather, to have first intro-

[1] Saxii Onom. Lit. p. 6; but Saxius, edit. 1775, vol. i. p. 44, places him between 713 and 711 years before our Saviour. He there says, he lived to the 23d Olympiad; but Helvicus, in his Chronologia, p. 55, places him 717 years before our Sayiour.

duced into Greece Iambic verse [k]. To him also it should seem that a similar introduction of all

[k] 'Archilochum proprio rabies armavit Iambo.'
Horatius De Arte Poetica, v. 79.

Rufinus, in his book De Metris Comicis (see it in edit. Putsch. col. 2709) speaks of Boiscus as the inventor of Iambic Tetrameter verse, as appears from the following passage in Vossii Institution. Poetic. lib. ii. p. 129, § 9: 'Utuntur Comici non 'dimetro modo, et trimetro, sed et tetrametro; quod reperit 'Boiscus. Unde apud Rufinum, libro De Metris Comicis:

"Tetrametros sequitur, quos finxerat ille Boiscus."

'Subjicit deinde exemplum tale:

"Mirabor hoc si sic abiret, et heri semper lenitas."
Ter. Andr. Act i. Sc. 1.

'Aliquanto item post de eodem ait:

"Tetrametrum primus fertur posuisse Boiscus."

'Suspicetur aliquis pro Boiscus legendum Vopiscus; ut intelli-'gatur Julius Cæsar Vopiscus, qui tragœdiæ scriptor fuit, ac 'Strabo etiam et Sesquiculus dictus; teste Mario Victorino 'libro de Orthographia. (See Marius Victorinus, edit. Putsch. 'col. 2456.) Verum obstat; quod hic Boiscus, non Romanus, 'Cyzicenus fuit, uti ostendit epigramma de eo, quod ex Hero-'doto Rufinus adducit:

"Βόισκος ὁ ἀπὸ Κυζικεῦ[a] παντὸς γραφεὺς ποιήματος
"Τον ὀκτάπεν εὑρὼν στιχον Φοίβῳ τιθησι δῶρον."

"Boiscus iste Cyzicenus, scriptor omnis carminis,
"Versus pedum octo repperit, Phœboque dedicavit."

'Prior versus est acatalectus, alter catalecticus; quo et ipso 'comici gaudent.'—Suidas, in his Lexicon, attributes to Aristophanes the invention of Tetrameter and Octameter verse. 'Εὗρε της τὸ τετραμέτρε καὶ ὀκταμέτρε.' Suidas, art. Aristophanes. —Gesner, in his Bibliotheca, asserts the same fact, 'Aristo-'phanes tetrametrum, et octametrum invenit.' Gesner, Bibliotheca, edit. 1545, fo. 72, a.—'Floruit circa Olympiadem 114.' Ibid.

[a] Vel υπο.

the other kinds of Lyric Poetry is equally attributable; the original ideas for which, he no doubt acquired and borrowed from the Psalms of David, to whom, according to Saxius, he appears to have been about 292 years posterior[1]. In point of fact, it has been already shown, in Section II. that the very metres and feet, on which Iambic and the other sorts are founded, actually occur in the Psalms of David.

As this author, Archilochus, seems to have been, in truth, the real founder of Lyric Poetry among the Greeks, it is evidently of importance to inquire what species of verse he employed; and, in order to this, as the specimens of his writings given by Heraclides Ponticus, Plutarch, Stobæus, and others are few, and ill arranged, some passages being given in prose, which are actually verse, it is become necessary to insert the different fragments, arranging them in that mode of versification which it is evident they should follow.

The first sort, therefore, which he used, was Iambic Trimeter acatalectic, of which the following is a specimen, as it stands divided into lines, in the 'Carminum Poetarum novem Lyricæ 'Poeseωs principum Fragmenta.' 12mo. Apud Hieronimum Commelinum, cIↃ IↃ xcIIx (1598),

[1] David is placed by Saxius, Onom. Lit. p. 5, 1053 years before Christ, and so he stands in the edit. of 1775, vol. i. p. 9.

p. 128. This example comes originally from Plutarch De Tranquillitate Animi:

Οὔ μοι | τὰ Γύγε|ω τᾶ | πολυ|χρύσον | μέλει
Οὐδ' ἐλέ|πω | μὲ ζῆ|λος ἔδ' | ἀγαί|ομαι
Θεῶν[m] ἔρ|γα· μεγά|λης δ' ἐκ | ἐρῶ | τυραν|νίδος
Ἀπό|προθεν | γὰρ ἐς|ῖν ὀφ|θαλμῶν | ἐμῶν[n].

Iambic Tetrameter catalectic, he seems also to have employed, as appears from this specimen, inserted in the same collection, p. 132, from Theon the sophist, in his Progymnasmata, Plutarch, and Diogenes Laertius. In the above collection it is thus divided into lines:

'Τοῖος | γὰρ ἀν|θρώποι|σι θυ|μὸς, Γλαῦ|κε Λεπ|τίνεω|παῖ
'Θνητοῖς, | ὁκοί|ην Ζεὺς | ἐφ' ἡ|μέρην | ἄγει.'

At present the last line is only an Iambic Trimeter acatalectic; but, as the passage is merely a frag-

[m] This must be scanned as a monosyllable, in order to make the verse Iambic

[n] For the further assistance of the reader, the quantities of the words have been marked, and the verses divided into feet, which are not so in the original; but the distribution and regulation of the verses have not been altered. This mode of marking the quantities and feet has been followed throughout, in the other Greek quotations, so far as it could be ascertained; but where, as in some few instances, it could not be discovered what the metre was intended to be, the quantity of each syllable has only been marked, and the verses are left undivided into feet.

ment, it is probable that the second line was, like the former, extended to a Tetrameter in the original.

The next sort was Trochaic Tetrameter catalectic, of which the following is a real specimen, though very improperly exhibited as prose, in the 'Carminum Poetarum novem Fragmenta' (before referred to), p. 128: it is there said to have been taken from Heraclides Ponticus, but ought thus to be divided:

Γλαῦκε ὅ|ρα, βα|θὺς γαῤ | ἤδη | κύμα|σι[n] τα|ράσσε|ται
Ποντος, | ἀμφὶ | δ'ἄκρα | γυρεὸν | ὄρπον | ἴσα|ται νέ|φος,
Σῆμα | κειμῶ|νος κι|χανέι | δ'ἐξ ἀ|ελπτί|ης φό|βος[o].

The two following specimens, which are also evidently of that very kind, when rightly arranged, are in the same collection, p. 128, 129, very erroneously also represented as prose. The first comes from Plutarch 'De modo audiend. a juvene 'Poem.;' the second, from Dio Chrysostom; and the third, which is merely a different reading of the same passage, from Galen.

[n] This should surely, on account of the metre, which is evidently Trochaic Tetrameter catalectic, be read, κυμασιν.

[o] Suidas, in his Lexicon, art. Ἀριστοφανης, attributes to Aristophanes the invention of Tetrameter and Octameter verse. Gesner, in his Bibliotheca, edit. 1545, fo. 72, a. asserts the same fact; but it is plain, from these instances from Archilochus, that it was used by him, long before the time of Aristophanes.

Plutarch ‘ De modo audiend. a juvene Poem.’

Κλῦθι ἀ|νάξ Ἡ|φαιςε, | καὶ μοι | σύμμα|χος γου|νεμέ|νοῦ
Ἴλα|ος γε|νε, χα|ρίζειν | δ᾽οἷα|περι χα|ρίζε|αι.

Dio Chrysostom.

Οὐ φιλέ|ω μὲ|γαν ςρα|τηγὸν, | ἐδὲ | διαπε|πλημμε|νόν,
Οὐδὲ | βοςρύ|χοισι | γαῦρον, | ἐδ᾽ υ|πὲξυ|ρημε|νόν.
Ἀλλά | μοι ἔιη | ῥαϊδὸς, | αἰσφα|λῶς βε|βηκὼς, | καὶ
ἐπὶ νο|ήμαςι
Δασυς.

The same, from Galen.

Οὐ φιλέ|ω μέ|γαν ςρα|τηγὸν, | ἐδὲ | διαπε|πλημμε|νόν,
Ἀλλ᾽ ὅς | μοι, φη|σὶ, μακρὸς | ἔιη, | καὶ πε|ρὶ κνή | μας
ἴ|δειν
Ῥοικὼς, | ἀσφαλέ|ως βε|βηκὼς | ποσὶ[p] | καρδί|ας πλέ|ως.

In p. 130 of the same collection, is the following specimen, divided into lines, as here, which is,

[p] Both sense and metre require here some alteration. Perhaps we should read, ωσπερ. It may, however, be intended for ποσσι, pedibus, or ποσσιν, for ποσιν, pedibus, poetice. See Schrevelii Lexicon, art. Ποσσιν. If we read ωσπερ, the sense will be, ‘treading firmly, like one of firm courage;’ or, if we read ποσσι, it will signify ‘treading firmly with his feet, full of ‘courage.’

as it stands, evidently Trochaic Tetrameter catalectic, and is there said to be taken from Stobæus, in tract. De Spe [q].

‘ Χρημά|των ἀ|ελπτον | ἀδέν | ἐσιν | ἀδ' ἀ|πώμο|τον,
‘ Ο'υδὲ | θαυμά|σιον· ἐ|πειδὴ | Ζευς πα|τὴρ ὀ|λυμπί|ων
‘ Ἐκ με|σημβρί|ας ἔ|θηκε | νύκτ', α|πόκρύψ|ας φά|ος
‘ Ηλί|ε λά|μποντος. | λυγρὸν | δ' ἦλθ' ἐπ' | ἀνθρώ|πες δε|ος.
‘ Ἐκ δὲ | τε ἐκ ἀ|πιςα | πάντα | καὶ επι | ελπτα[r] | γί-
γνε|ται
‘ Ανδρά|σι[s] μη|δεὶς ἔθ'|ύμῶν | εἰσο|ρων θαυ|μαζέ|τω
‘ Μηδ' ἰ|να δε|φίσιν | θῆρες | ἀντα|μειψων|ται νο|μὸν
‘ Ἐνάλι|ον, καὶ| σφι[t] θα|λάσσης | ἠχή|εντα | κύμα|τα
‘ Φιλτερ' | ἠπεί|ρε γε|νήται, | τοις σφι|σι[u] δή|δύ ἦν ο|ρος.’

[q] Stobæi Sententiæ, edit. Gesner, fo. Tiguri, 1543, fo. 496, b.

[r] In the original it stands καπεελπτα, which was certainly meant for καὶ επιελπτα.

[s] There is an Iambus here, unless, for the sake of the metre, we should read Ανδρασιν. But still υμων, in the same line, will remain an Iambus, and so will the second foot of the next line.

[t] Σφι, here, should be σφισι, which will make the foot a Tribrachys; or it may be σφιν, which would convert it to a Spondee.

[u] The original here reads τοισι δ'ηδυ; but, as the line would then be a syllable too short, the correction made in the text was rendered requisite. It is no objection that the last sixth foot is an Iambus, because similar instances have occurred before in this example. If we read σφισιν, it will be right as a Trochee.

If the following lines, as thus given by Stobæus, in his tract 'De non petulanter insultando 'Mortuis[x],' are to be relied on for division, or arrangement, it should seem that Archilochus sometimes intermixed Iambic Trimeter acatalectic, with Trochaic Tetrameter catalectic.

'Ζῶντας | κολάζειν, ὦ | θανόν|τας εὖ|σεβέας.

'Οὐ γὰρ | ἐσθλὰ | καταθα|νοῦσι | κερτο|μεῖν ἐπ' | ἀνδρα|σιν[y].

But it is also probable that the lines should be thus arranged, which would make them all Trimeters; in which case, the circumstance of one line being Iambic and the other Trochaic, could not be material, because there is every reason to think that, originally, they were considered, as they are in reality, as the very same species[z].

[x] Stobæus, fo. 525, b.

[y] 'Carminum Poetarum novem Fragmenta,' p. 131. This passage stands, in the place just referred to, as if it were only two lines, and taken from Stobæus; but, on turning to this latter author, it appears that a line at the beginning, which he has given, has been in the transcription into this collection of the 'Carminum Poetarum novem Fragmenta' accidentally omitted. The line is this,

Κενὲ | θανόν|τος ἀν|δρος ἁι|κίζειν | σκιάν.

and it tends still further to confirm the idea of the propriety of the arrangement suggested in the text.

[z] So Euripides seems to have thought them; for he appears to have used Iambic Trimeter and Trochaic Trimeter together, and to have also introduced an Iambic foot into the Trochaic

Ζῶντας | κολά|ζειν ἐ | θανόν|τας εὐ|σεβέ̆ς.
Οὐ γὰρ | ἐσθλὰ | κατθα|νεσι | κερτο | μεῖν
Ἐπ ἀν|δράσιν |

So, in another instance, produced also by Stobæus, in the same tract[a], Archilochus appears to have used the two species of Trochaic Trimeter acatalectic and Iambic Trimeter acatalectic together, or rather following each other, in succession.

'Τοῖς μὲν | τεθνε|ῶσιν ἔ|λεος ἐ|πι εικὴς | θεος,
'Τοῖς ζῶ|σι δ' ἔτε|ρον ανό|σιώ|τατον, | φθόνος[b].'

In using the Trochaic Trimeter catalectic, which, like the other sorts, he seems also to have employed, he appears to have introduced, together with the Trochaic, the Iambic foot also, which, for reasons already urged, and the circumstance that

verse, all which may be seen in the following lines, inserted by Stobæus, edit. fo. 1543, fol. 526, b.

'Τυμβῶ | γὰρ ὁ|δεὶς πι|στὸς ἀν|θρώπων | φίλος
'Θανον|των δὲ | καὶ λό|γοι φίλο' ἀπ|ὸλο|ται.

For the first syllable in Θανοντων is certainly short, as appears from the following line, Homer, Il. lib. λ. v. 455.

'Αὐτὰρ ἐ|πεὶ κε θα|νω, κτερι|ῶσί με | δῶοι 'Α|χαιοί.'

[a] Stobæus, fo. 525, b.

[b] 'Carminum Poetarum novem Fragmenta,' p. 131. It may be seen, in a former note, that Euripides appears to have done the same.

they are in their proportions evidently the same sort, he might, as has already been shown in Section III. very reasonably and properly do. The fact of his having acted thus, is evidenced by the following specimen, furnished by Clemens Alexandrinus:

'Ὦ Ζευ, | σὸν μὲν | ἀρά|νε κρά|τος, σὺ | δ' ἔργα
'Ἐπ' ἀν|θρώπε | ῥεῖς λε|ωργά τε | καὶ αθε|μιζα[c].'

This instance, together with those already noticed, and the reasonableness of the practice, as flowing from the principle so often necessarily insisted on, is surely sufficient evidence to prove the fact.

Enough, however, appears from these specimens, to show that he did not employ the Iambic for the purposes of rage and invective, as Horace has erroneously said[d]; for no one of the few instances in the 'Carminum Poetarum novem Fragmenta,' has any such tendency. The real fact seems to have been, that his only inducement to the use of the Iambic, was the circumstance of his finding, as every one must, that that species of verse was abundantly fitter than Heroic Hexameter, the only sort before known, for cheerful

[c] 'Carminum Poetarum novem Fragmenta,' p. 132. See, in a former note, an instance, in which Euripides seems to have acted thus.

[d] Archilochum proprio rabies armavit Iambo.
Horatius De Arte Poetica, v. 79.

and lively subjects, such as are treated of in Lyric Poetry. That this is the characteristic of Iambic verse, cannot be doubted; and there is every reason to think, as will be seen from the following facts, that it obtained its name from that very circumstance; that it acquired its appellation from its use; and was denominated Iambic, either because it was cheerful, and treated of or expressed exhilarating subjects; or, more probably, because it was employed at times and on occasions of festivity and merriment.

A very different etymology of its name, Iambic, and definition of its nature and proper use, have, it is true, been usually given; for its name has been said to have been derived probably from Ιον βαζειν, Jacula loqui [e], and its proper use to have been invective and malediction [f]. Schrevelius, in his Lexicon, derives ' Ιαμβιζω, proscindo, ' maledictis et convitiis insector,' from ' Ιαμβος pes ' metricus, vel carmen [g],' and makes it a question, whether this latter is not from Ιον βαζειν, Jacula loqui [h]. But this would not produce Ιαμβιζειν, even admitting the change of the Alpha into Iota in the last syllable. It would be Ιονβιζειν; or, if the plural of Ιον were to be taken, instead of the singular, it must be Ιαβιζειν: nor is there any me-

[e] Schrevelii Lexicon, art. Ιαμβος.

[f] Schrevelius, art. Ιαμβιζω. Horace De Arte Poetica, v. 79.

[g] Schrevelii Lexicon, art. Ιαμβιζω.

[h] Schrevelii Lexicon, art. Ιαμβος.

thod by which the letter μ could be introduced. No supposition can be more at variance with the nature and actual use of the Iambic, which is admitted by Aristotle [i], Horace [k], and Terentianus Maurus [l], to be well calculated for ordinary conversation, and the transaction of business, than that which describes it as naturally adapted for censure, invective, and reproach.

In ascertaining the etymology of a word, it is not sufficient that the original should resemble, in sound or in the letters of which it is composed, that imagined to be derived from it. No etymology can be justly considered as authentic or pro-

[i] Aristotle, De Poetica, cap. 4, says, 'Μάλιστα γὰρ λεκτικὸν 'τῶν μέτρων τὸ ἰαμβεῖόν ἐστι. σημεῖον δὲ τούτου, πλεῖστα γὰρ ἰαμβεῖα λέγο-'μεν ἐν τῇ διαλέκτῳ τῇ πρὸς ἀλλήλους· ἑξάμετρα δὲ ὀλιγάκις, καὶ ἐκβαί-'νοντες τῆς λεκτικῆς ἁρμονίας.'—'Omnium enim metrorum maxime 'colloquio accommodatum est Iambicum. Hoc vero inde ma-'nifestum est, quod in mutuo sermone plurimis Iambis utimur, 'Hexametris autem raro et a sermone communi aberrantes.'—Aristot. De Poetica, col. 7 and 59.

[k] Horace, in his Art of Poetry, v. 81, speaking of Iambic, describes it as

> 'Alternis aptum sermonibus, et populares
> 'Vincentem strepitus, et natum rebus agendis.'

[l] Terentianus Maurus, inter Grammat. Lat. Auctores, a Putschio, col. 2443, speaking of Iambic, says:

> 'Sed qui pedestres fabulas socco premunt,
> 'Ut quæ loquuntur sumpta de vita putes,
> 'Vitiant Iambon,' &c.

Again, a few lines below:

> 'In metra peccant arte non inscitia,
> 'Ne sint sonora verba consuetudinis,
> 'Paulumque rursus a solutis differant.'

bable, which does not carry with it some substantial reason why the derivative term should bear that appellation or signification, in preference to any other. It is the business of names to define and describe the nature and qualities of things, and to distinguish them from all others, to which they may happen to bear any real or apparent affinity or resemblance. The appellation should, therefore, point out the peculiar characteristic distinction; and this, in the case of Poetry, can only be done from considering its nature and use.

The nature of Iambic, under which term, for the reason above mentioned, all kinds of Lyric Poetry were apparently at first comprehended, was evidently joyful, exulting, and merry. It therefore was applied to the purposes of joy and mirth; and from that circumstance, as will be seen from the following facts, it in all likelihood obtained its name. Ιαμενος and Ιαμος, in Greek, which are both the same as Ειαμενη, mean locus irriguus et herbosus [m]. Ιανθη, the name of a woman, is derived from Ιαινω, exhilaro [n]; and Ιαινω is rendered, by Schrevelius, 'Calefacio, Liquefacio, 'Perfundo lætitia, Exhilaro, Floreo, item Ad iram 'concito [o];' and for these senses he cites Hesychius. Ιαμενα (or Ιαμνα) βαζειν, would, therefore, fairly imply 'Florida loqui.' Ιαινα βαζειν would equally be 'Læta loqui;' and the change from this

[m] Schrevelii Lexicon, art. Ιαμενος.
[n] Ibid. art. Ιανθη.
[o] Ibid. art. Ιαινω.

last to Ιαμβαζειν, easily corrupted to Ιαμβιζειν, may be justified by that of Αναβαλλομαι to Αμβαλλομαι, and Αναβαινειν to Αμβαινειν, mentioned by Schrevelius[p]. But, perhaps, a still closer etymology may be formed from Δια, Inter, and Αμβιξ, Olla, Calix[q]; the first letter of the preposition, Δια, might possibly be omitted, in consequence of a degree of corruption not so great, as has actually occurred in other instances; and the whole together would then produce this sense, 'Inter 'calices,' which might properly refer to compositions recited or sung at feasts and merry-makings, during which, none but such subjects as tended to the excitement of festivity would of course be introduced.

[p] Schrevelii Lexicon, art. Αμβαλλομαι, and art. Αμβαινειν.
[q] Ibid. art. Αμβιξ.

SECTION VI.

Pæonic the third Sort of Poetry.

Archilochus appears to have used Bacchiac or Pæonic.—A specimen from him, as given by Hephæstion.—This specimen erroneously supposed by Hephæstion a compound of two sorts of metre.—A specimen of Pæonic by Cratinus, as given by Hephæstion.—A similar error of Hephæstion's, as to this also.—The scanning of all these rectified, which shows them to be Pæonic.—Another specimen of Bacchiac from Archilochus, as given by Stobæus.—This better regulated.—Another specimen of his from Stobæus.—The same better regulated.—Another from Stobæus.—A better regulation.—Another regulation, by which the lines may be made Trochaic Dimeter.—Part of a Dithyrambic hymn by him.—These lines Bacchiac.—The Bacchius foot so named, because used in hymns to Bacchus.—Choriambic called Bacchiac.—Choriambic used by Cratinus and Phrynichius.—Bacchiac, Cretic, and Pæonic, all one sort.—Erroneously considered by Bentley as separate kinds.—Hexameter originally the only kind of verse—Consequently, no appropriation of metre to particular subjects at that time.—Hymns to Bacchus originally in that metre.—Iambic introduced by Archilochus, as better suiting Lyric subjects.—Pæonic he applied to the rites of Bacchus, probably finding the succession of syllables better calculated for that sort.—Bacchius, the foot so named from Bacchus, as before noticed.—Hymns to Bacchus denominated Dithyrambic.—Etymology of the term.—Satiric Poetry probably Bacchiac or Pæonic.—Aristotle's opinion that the Dithyramb was the origin of Tragedy.—His idea as to the change of metre.—A shameful interpolation

by Bishop Hare, in the passage from Aristotle.—The Tetrameter verse, mentioned by Aristotle, erroneously supposed Trochaic.

From the specimens of Archilochus's compositions among the 'Carminum Poetarum novem Fragmenta,' it should appear that he certainly used the Bacchiac or Pæonic, and probably was the first person who introduced that, as well as the Iambic, into Greece. In the above-mentioned collection, p. 131, the following specimen of a poem of Archilochus is given, as preserved by Hephæstion: this latter author, indeed, not knowing what they really were, has, in his Enchiridion, edit. Pauw, p. 50, placed them under the head of *ασυναρτητα*, as he calls them, or verses composed of two sorts of metre confounded together in the same verse; and consequently he scans them thus:

'Ερέω | πολὺ φίλ|ταθ' ἑταί|ρων, | τέρψε|αι δ' ἀ|μέων
'Φιλέειν | συγνόν | περ ἐόν|τα, | μηδὲ | διαλέ|γεσθαι.'

remarking, at the same time, that the following line of Cratinus is of the same kind:

'Ερασ|μονίδη | βάθιπ|πε, | τῶν ἀ|ωρο|λείων[r].'

[r] Plotius, edit. Putsch. col. 2661, gives as Pæonic, the two following lines from Cratinus:

Χαῖρε δὴ | μᾶτα, χρονί|α μ' ἥκεις, | ὅμως
Λ' ἦλθες, ἐ | πεὶν ἐλθεῖν | ἴσθι σαφὲς | ἀλλ' ὅπως.

But the fact is, they are all three Bacchiac or Pæonic, and to be scanned by metres of five and six short syllables in value, thus:

Ἐρέω πολὺ | φίλταθ' ἑταί|ρων, τέρψε|αι δ' ἀκέων,
Φιλέειν συγ|νόν περ ἐόν|τα, μηδὲ δι|αλέγεσθαί.
Ἐρασμονί|δη βάθιπ|πε τῶν ἀω|ρολείων.

Of the same kind, namely, Bacchiac or Pæonic, are evidently the following verses of Archilochus, preserved by Stobæus, in his tract 'De Vituperio 'Veneris[s],' where, however, they are erroneously divided thus, as they also stand in the 'Carminum 'Poetarum novem Fragmenta,' p. 129:

'Τοῖος γὰρ φιλότητος ἔρως ὑπὸ καρδίην ἐλυσθεὶς
'Πολλὴν κατ' ἀχλὴν ὀμμάτων ἔχευε,
'Κλέψας ἐκ σηθέων ἁπαλὰς φρένας
'Δύσηνος ἔγκειμαι πόθῳ ἄψυχος, καλεπῆσι
'Θεῶν ὀδύνῃσιν ἐκπεπαρμένος δι' ὀξέων.'

The following, of which the above verses are equally capable, seems a far more rational arrangement, from which also they will appear to be what they really are, Pæonic or Bacchiac:

[s] Stobæus, fo. 374, b.

Τοῖος γὰρ | φιλότητος ἔ|ρως ὑπὸ καρ|δίην
Ἐλυσθεὶς | πολλὴν κατ' | ἀχλὴν ὀμ|μάτων
Ἔχευε, κλεψ|ας ἐκ σῆ|θέων ἅπα|λας φρένας
Δύσηνος | ἔγκειμαι | πόθω ἄψυχος, | καλεπῇσι.
Θεῶν ὁδύ|νησιν ἔκη|τι πεπαρμέ|νος δί ὀϛέων.

Among the poems of Archilochus, in the 'Carminum Poetarum novem Fragmenta,' p. 129, is one taken from Stobæus 'De Ira[t],' and arranged as follows:

'Θυμὲ θύμ' ἀμηχάνοισι κήδεσι κυκώμενε,
'Εναδευ, δυσμενῶν δ' ἀλέξευ προσβαλὼν
'Εναντίον ϛέρνον, ἐν δοκοῖς ἐχθρῶν πλησίον,
'Καταϛαθεὶς ἀσφαλέως·
'Καὶ μήτε νικῶν ἀμφάδην ἀγάλλεο[u]
'Μηδὲ νικηθεὶς, ἐν οἴκω καταπεσὼν ὀδύρεο.'
'Αλλὰ χαρτοῖσί τε χαῖρε, καὶ κακοισιν
'Ασχαλλε μὴ λιην· γίγνωσκε δ' οἷος
'Ρυσμος ἀνθρώπους ἔχει.

[t] Stobæus, fo. 156.

[u] Kirchner, in his Prosodia, p. 24, art. Αμφαδην, gives this line, and says it is Iambic; but the whole here is evidently so ill regulated, as to make it doubtful whether this verse is correctly arranged.

The distribution is evidently wrong, as producing such an unaccountable variety of length in the verses, but the following reduces them all to an equal length, and is therefore justly entitled to the preference. Under this last distribution, they will be found to be what they really are, Pæonic or Bacchiac. Thus they should stand:

Θυμὲ θύμ' | ἀμηχάνοι|σι κήδεσι | κυκώμενε,
Ἐναδευ, δυσ|μενῶν δ' ἀλεξ|ευ προσβα|λὼν [x]
Ἐναντίον | ςέρνον, ἐν | δοκοῖς εχ|θρῶν πλησίον,
Καταςαθεὶς | ἀσφαλέως· | καὶ μήτε | νικῶν
Ἀμφάδην | ἀγάλλεο | μηδὲ νι|κηθεὶς,
Ἔν οἴκω | καταπεσὼν | ὀδύρεο αλ|λαχαρτοῖσι
Τε χαιρε, καὶ | κακοῖσιν ασ|χαλλε μη | λιην
Γὶγνωσκε | δ' οἷος ρυσ|μος ἀνθρώ|πες ἔχει.

The following verses of Archilochus are preserved by Stobæus, in his tract 'De instabilitate felicitatis humanæ [y],' and thence inserted into

[x] Henry Stephens, the editor of the 'Carminum Poetarum novem Lyricæ Poeseos principum Fragmenta,' apud Commelinum, 1598, considers this line as defective, wanting a word at the beginning, and marks it with an asterisk accordingly; but there seems no real ground to suppose so. The first word is probably corrupt, and should be Εναγε, the Middle Voice, Imperative Mood, and Present Tense, from Εναγω, Induco, Excito, and signifies, Rouse thyself.

[y] Stobæus, fo. 484, b.

the 'Carminum Poetarum novem Fragmenta,' p. 130, where they stand thus:

'Τοῖς θεοῖς | τίθει πάν|τα, πολλάκις | μὲν ἐκ κακῶν

'Ἀνδρας ὀρ|θοσι, μελαί|νη κειμέ|νες ἐπι χθονί

'Πολλάκις | δ' ἀνατρέπε|σι, καὶ μαλ' εὐ | βεβηκότας

'Ὑπτίες | κινες' ἔ|πειτα πολ|λὰ γίνεται | κακά

'Καὶ βίε | χρήζων πλανᾶ|ται, καὶ νό|ε παρήορος.'

These lines seem Pæonic or Bacchiac, but, as regulated above, cannot, as is evident from the division into feet, be scanned as such, without a licence, in making the syllable *πι*, in ἐπι in the second line, short, which is there naturally long by position, as being followed by a word beginning with two consonants[z]. The difficulty may, however, be gotten over by reading *εν*, instead of *επι*, as *εν*, with a dative case, signifies super, the very sense required. See Schrevelii Lexicon, the Latin part, art. Super. The last line, also, as it stands above, is too long, by a syllable, and probably should be thus regulated, the last word being transferred to a fresh line, thus:

Καὶ βίε | χρήζων πλα|νᾶται καὶ | νόε

Παρήορος |

[z] See the Westminster Greek Grammar, p. 154, edit. 12mo. Lond. 1779.

Or the whole might be new arranged, thus:

Τοῖς θεοῖς | τίθει πάν|τα, πολλάκις | μὲν ἐκ κακῶν
Ἄνδρας ὀρ|θωσι, μελαί|νῃ κειμέ|νους
Ἐπὶ χθονι | πολλάκις | δ' ἀνατρέπω|σι,
Καὶ μαλ' εὖ | βεβηκότας | ὑπτίους | κινοῦσ'
Ἔπειτα πολ|λὰ γίνεται | κακὰ καὶ βίῳ
Χρήζων πλα|νάται, καὶ | νόῳ παρή|ορος.

It is, however, not to be concealed, that the whole might also be given as Trochaic Dimeter catalectic, in the following manner; but that would be a greater departure from the mode in which they stand at present:

Τοῖς θε|οῖς τὶ|θει πάν|τα,
Πολλά|κις μὲν | ἐκ κα|κῶν
Ἄνδρας | ὀρθω|σι, μελαί|νῃ
Κειμέ|νους ἐ|πὶ χθο|νι
Πολλά|κις δ' ἀ|νατρέ|πουσι,
Καὶ μαλ' | εὖ βε|βηκό|τας
Ὑπτί|ους κι|νοῦσ' ἔ|πειτα
Πολλὰ | γίνε|ται κα|κά
Καὶ βί|ῳ χρή|ζων πλα|νάται,
Καὶ νό|ῳ πα|ρήο|ρος.

It should seem also, that Archilochus was occasionally a writer of Dithyrambic poems. Athenæus, edit. Casaubon, p. 628, has given from Archilochus, but erroneously, as prose, what will be found, on examination, to be clearly two Bacchiac or Pæonic verses; for the lines are these, and, when properly regulated, are thus to be scanned:

‘ Διονύσοι|ο[a] ἄνακτος | καλὸν ἐξαρξ|ει μέλος

‘ Οἶδα διθύ|ραμβον, οἴ|νῳ συγκεραυ|νωθεὶς φρένας.’

The Bacchiac foot is said, by Victorinus, to have been so called, because it was used by the Bacchants in hymns to Bacchus[b]; and he also says, that the Bacchius and the Choriambus are proper feet for the hymns to Bacchus[c]. To this he adds,

[a] Bacchus is frequently termed Dionysius, which probably is derived from Δια, Propter, Οινος, Vinum, and Αννω, Impleo; and means ‘Propter vini impletionem.’ See Schrevelii Lexicon, in those several words.

[b] ‘Cum vero longis duabus præponitur brevis, fit Bacchius, ‘temporum quinque, ut Catones, quia a Bacchi carminibus ‘seu cantilenis, quæ aptissime hoc metro componuntur, nomen ‘accepit, vel quia familiariter hic Rhythmus Bacchantibus ap‘tus sit.’ Victorinus, edit. Putsch. col. 2488.—Plotius, edit. Putsch. col. 2626, says, ‘Bacchius dictus est, quod Baccho, ‘id est Libero Patri, accepta modulatio hujus pedis sono com‘ponebatur.’—Diomedes, edit. Putsch. col. 475, says, ‘Bac‘chius, Œnotrius, Tripodius, Saltans, quem Græci Pariam‘bum dicunt, constat ex brevi et duabus longis, temporum ‘quinque, ut Agener, Athenæ; dictus παρα τας Βακχας, qui a ‘Bacchantibus convenienter componebatur.’

[c] Victorinus, edit. Putsch. col. 2532, speaking of the Choriambic, says, ‘Quod genus, si Hexametrum sit, Phrynichium,

in another place, that Choriambic was, by Musicians, called Bacchiac [d]; and mentions Cratinus, who is known to have been a comic writer, and Phrynichius, both a tragic and comic author, as having used it [e]. Cratinus lived 453 years before Christ [f]; Phrynichius, 434 [g]. In confirmation of this last assertion, so far as regards the instance of Cratinus, it is to be observed, that Plotius [h] has given from that author the two following lines as examples of the Pæonic. It is true, that, as it often happens in such cases, they are there exhibited as prose; but it is evident they ought to be

' de authore Tragœdiographi nomine nuncupabitur, aptum ca-
' nendis laudibus Cereris et Liberi.'

[d] ' Instruendi sane sumus nonnunquam Choriambo, si res
' exegerit, Iambicam Basin immisceri, quod genus Bacchiacum
' Musici dicunt.' Victorinus, edit. Putsch. col. 2583.—And again, col. 2597, the same author, speaking of a line, which he there gives, says, ' Quod est metrum, ut Grammatici Chori-
' ambicum, ut Musici Bacchiacum sive Anacreontium, sylla-
' barum octo.'—Fortunatianus, edit. Putsch. col. 2674, speaking of a verse, says, ' Detracto enim *Camœnæ*, fit Anacreontium
' metrum, syllabarum octo, quod Musici Bacchion vocant,
' Grammatici Choriambon, qui duplex constat ex longa et du-
' abus brevibus et longa, id est, ex Choreo et Iambo.'—Fortunatianus, edit. Putsch. col. 2678, speaks thus: ' Phalæcius
' versus ex duplici pede constat, quem Bacchion Musici, Cho-
' riambicon Grammatici vocant: habet longam et duas breves
' et longam, i. Trochæum et Iambum. Hoc autem Phalæcus
' conscripsit hymnos Cereri et Libero tali genere metri quod
' scilicet est deorum convenire venerationi credidit.'

[e] Victorinus, edit. Putsch. col. 2532.

[f] Saxii Onomast. edit. 1775, vol. i. p. 35.

[g] Saxii Onomast. edit. 1775, vol. i. p. 43.

[h] Edit. Putsch. col. 2661.

thus regulated and scanned; and so, indeed, on since turning to the Enchiridion of Hephæstion, edit. Pauw, p. 42, they are there found.

'Χαῖρε δὴ | μᾶσα, χρονί|α μὲν ἧ|κεις· ὅπως

'Δ'ἦλθες ᾶ | πριν ελθεῖν | ἴσθι σαφὲς | αλλ' ὅπως.'

Plotius notices them, as evidence that this metre, the Pæonic, receives Cretics or Amphimacers intermixed with itself[i]; after mentioning, however, that many persons had distinguished that species, the Pæonic, by the name of the Cretic. Some of the grammarians, and Bentley[k] among the rest, have considered Cretic, Bacchiac, and Pæonic, as three different sorts; but there cannot be a plainer proof, than the last of the two lines above affords, that they are all three the same; for, in that very line, all the three feet, the Cretic, the Bacchius, and the first Pæon, actually occur.

Till the invention of Pentameter or Elegiac, Iambic, and Pæonic verse, all of which seem attri-

[i] 'Pæonicum metrum multi Creticum nuncupaverunt, quo-'niam una longa Cretici, id est Amphimacri soluta constat. 'Unde Cratinus dicens, "Ἐγειρε μᾶσα κρητικὸν μέλος," intulit 'metrum Pæonicum, "χαῖρε δὴ μᾶσα χρονιὰ μ' ἧκεις, ὅμως Δ'ἦλθες, "ᾶ πρὶν ελθεῖν ἴσθι σαφὲς ἀλλ' ὅπως." Hoc, ergo, metrum, id est, 'Pæonicum, habet secum mixtos Creticos, id est, Amphima-'cros.'—Plotius, edit. Putsch. col. 2661.

[k] In his 'Emendationes ad Ciceronis Tusculanas,' inserted at the end of 'Ciceronis Tusculanarum Disputationum Libri v. 'ex recensione Joannis Davisii, Col. Regin. Cantab. Socii.' 8vo. Cantab. 1709, p. 49.

butable to Archilochus, but one species of verse, the Hexameter, was known. There could, consequently, be no appropriation of metre to any particular subject; and the hymns to Bacchus, from the time of the introduction of his rites by Orpheus [l], who lived 1255 years before our Saviour [m], were, therefore, most certainly in Hexameter verse. The inconvenience of this, probably induced Archilochus to think of a change, and to assign, as he appears to have done, Iambic to cheerful and exhilarating subjects, and Pæonic, to the celebration of the rites of Bacchus [n]; be-

[l] See a passage from Sandford De Descensu, l. i. § 2, given in Gale's Court of the Gentiles, part i. book iii. p. 5. Diodorus Siculus seems to have been Sandford's authority, but Justin Martyr styles Orpheus the first teacher of Polytheism. Gale, as above referred to.

[m] Saxii Onomast. Lit. edit. 1775, vol. i. p. 7.

[n] That Pæan was one of the names of Apollo, and that hymns in his praise were also so called, is a fact well known; but it appears that originally Bacchus and Apollo were in effect the same deity, each of them being only supposed to be the Sun. Hoffman, in his Lexicon, art. Pæon, says, 'Pæon me-'dicus peritissimus, quem Homerus, lib. v. Il. scribit curasse 'Plutonem, graviter ab Hercule vulneratum; aliqui ipsum hoc 'nomine Apollinem intellectum volunt. Nic. Lloyd.'—Moreri, in his Dictionary, also says, 'Mais Eustathius, et les autres qui 'nous ont laissé des Commentaires sur l'Homère, assurent que 'ce nom a été donné à Apollon, et que, dans la signification du 'Grèc, il signifie guerir.'—Macrobius, in the title to his seventeenth chapter of his first book, says, 'Omnes deos referri ad 'Solem. Et quod ex variis Apollinis ostendatur nominibus, 'ipsum eundem esse deum, quem Solem dicimus.' His eighteenth chapter of the same book, he entitles thus: 'Liberum quoque 'Patrem eum ipsum esse Deum quem Solem.'

cause he probably found that the order of succession of the long and short quantities, of which the feet of this last were composed, better suited that of the syllables of the very words, which it was necessary to introduce in the hymns to this deity[o]. Whatever might be the reason, it is a decided and acknowledged fact, that the Bacchiac foot, which, before that time, had probably not acquired a peculiar name, had then first its appellation, because it is frequently found in the verses in honour of Bacchus, and was employed by the Bacchants and Satyrs, his supposed attendants [p].

[o] The fact of the application of Choriambic verse, which is there, however, called Bacchiac, to the rites of Bacchus, is thus evidenced, in the following passage from Fortunatianus, edit. Putsch. col. 2678: 'Phalæcius versus ex duplici pede constat, 'quem Bacchion Musici, Choriambon Grammatici vocant: 'habet longam et duas breves et longam, i. Trochæum et Iambum. Hoc autem Phalæcus conscripsit hymnos Cereri et Libero, 'tali genere metri, quod scilicet est deorum convenire 'venerationi credidit.' The confusion between Choriambic and Bacchiac, probably arose from the circumstance that both the Bacchius and Choriambus occur in Pæonic verse, by which name, perhaps, this should have been more correctly described.

[p] 'Βακχεῖος δὲ ἐκλήθη, ἀπὸ τῶ τοῖς Βακχείοις ἁρμόζειν μέλεσι.'—'Bacchius dictus est, quod Bacchicis canticis congruat.' Aristides Quintilianus, edit. Meibomii, vol. ii. p. 38.—'Bacchius, 'Œnotrius, Tripodius, Saltans, quam Græci Pariambum dicunt, 'constat ex brevi et duabus longis, temporum quinque, ut 'Agenor, Athenæ; dictus παρὰ τὰς Βακχάς, quia a Bacchantibus 'convenienter componebatur.' Diomedes, inter Grammaticæ Latinæ Auctores, a Putschio, col. 475.—'Cum vero longis duabus præponitur brevis, fit Bacchius, temporum quinque, ut 'Catones; quia a Bacchi carminibus, seu cantilenis, quæ aptis-

The hymns to Bacchus were denominated Dithyrambic, because, as some say, they were first composed by a poet of Thebes, of the name of Dithyrambus[q]; but it seems more probable that

'sime hoc metro componerentur, nomen accepit, vel quia fami-'liariter hic Rhythmus Bacchantibus aptus sit.' Victorinus, ibid. col. 2487.—'Bacchius dictus, quod Baccho, id est, Li-'bero Patri accepta modulatio hujus pedis sono componebatur.' Plotius, ibid. col. 2626.—'Satyri, quia putabantur cum contis 'et thyrsis in Liberi patris exercitu prælia iniisse, ejus generis 'venabula gerebant.' Scaliger, Poetices liber, lib. i. c. 17.—Natalis Comes, in his Mythologia, p. 481, edit. Genevæ, 1620, says, speaking of Bacchus, 'Hujus Dei Satyros, et Silenos, et 'Lenas, et Nymphas, et Naïades, et Tityros sacerdotes fuisse 'inquit Strabo, libro decimo.'

[q] 'Dithyrambus, vir Thebanus a quo creditur genus illud 'versuum fuisse cognominatum in honorem Bacchi facti.' Horat. libro quarto Carm. Stephani Dict. art. Dithyrambus, p. 188, b. The Parian Chronicle attributes the introduction of these rites apparently to Hyagnis, a Phrygian; for it says, l. 17, 'ΑΦ' Ἧ 'Εριχθόνιος Παναθηναίοις τοῖς πρώτοις γενομένοις ἅρμα ἔζευξε, καὶ τὸν 'ἀγῶνα ἐδείκνυε, δὲ Αθηναίες μετωνόμασε, καὶ ἄγαλμα των θεῶν μητρὸς 'ἐφάνη ἐγ Κυβέλοις, καὶ Ὑάγνις ὁ Φρὺξ αὐλὲς πρῶτος ηὗρεν εγ Κελαίναις της 'Φρυγίας, καὶ τὴν ἁρμονίαν τὴν καλεμένην Φρυγιστὶ πρῶτος ἤυλησε, καὶ ἄλλες 'νόμες Μητρὸς, Διονύσε, Πᾶνος, καὶ των ἐπιχωρίων θεῶν, καὶ ἡρώων, ἔτη 'ΧΗΗΔΔΔΔΙΙ, Βασιλευοντος Αθηνῶν Εριχθονίε τε τὸ ἅρμα ζεύξαντος.'—'A quo Erichthonius Panathenæis primo celebratis currum 'junxit, et certamen edidit, et Athenienses eo nomine appella-'vit, et simulacrum matris Deorum apparuit in Cybelis montibus, 'et Hyagnis Phryx tibias primus invenit in Celænis urbe Phry-'giæ, et harmoniam dictam juxta Phrygium modum primus 'tibiis cecinit, et alios nomos magnæ Matris, Dionysi, Panis, 'et illum deorum patriorum et heroum, anni MCCXLII reg-'nante Athenis Erichthonio, qui currum junxit.' Prideaux, Marmora Oxon. edit. 1676, p. 162. Gale, in his Court of the Gentiles, part ii. book iii. p. 5, refers to Sandford de Descensu, l. i. sect. 22, as asserting, apparently on the authority of Dio-

they were so called from Δια, Inter; Θυος, Sacrificium; and Αμβιξ, Olla, Calix; which, all taken together, would produce a sense like this: 'Inter 'sacras calices;' because they were used in sacrifices. Θυροσκος, Aruspex, derived, as it is in part, from Θυος, Sacrificium [r], will very fully justify the introduction of the letter ρ, the only objection to which the above etymology might seem liable; for the several words, taken together, certainly produce a very complete sense, and perfectly consistent with the use which was made of this kind of Poetry.

Circumstances like these surely render it highly probable that Satyric Poetry, not, as the term is now understood, as referring to censure, but that species of which Aristotle [s] speaks, so called, as being derived from the Satyrs and Fauns [t], the

dorus Siculus, that Orpheus was the first who introduced the rites of Bacchus into Greece; but the Parian Chronicle, in the passage above, mentions their introduction by Hyagnis, 1242 years before the writing of that Chronicle, and does not notice Orpheus.

[r] Schrevelii Lexicon, art. Θυροσκος.

[s] See the words of the passage in a subsequent note.

[t] Victorinus, edit. Putsch. col. 2527, describes Satyric Poetry, in the following words: 'Superest Satyricum, quod 'inter Tragicum et Comicum stylum medium est. Hæc, apud 'Græcos, metri species frequens est, sub hac conditionis lege, 'ut non Heroas, aut Reges, sed Satyros inducat, ludendi, 'jocandique causa, quo spectatoris animus, inter tristes res Tra-'gicas, Satyrorum jocis et lusibus relaxetur.' It is evident from this, that such compositions were intended as interludes between the acts of a tragedy, &c.

companions and associates of Bacchus, was also Pæonic or Bacchiac, which is in fact the same. According to Aristotle, the Dithyramb was the origin of Tragedy [u]; and he says, that the metre of Tragedy was afterwards changed from Tetrameter, as it was at first, to Iambic; for that, at first, Tetrameter was used, because Poetry was Satyric, and fitter for dancing [x]. Of what species this Tetrameter was, has been a matter of doubt; and

[u] Aristotle, De Poetica, cap. 4, speaking of Tragedy, says, 'Καὶ ἡ μὲν ἀπὸ τῶν ἐξαρχόντων τὸν διθύραμβον.'—'Altera quidem 'ducta origine ab illis, qui Dithyrambum instituerunt.'—Arist. De Poetica, 8vo. Oxon. 1760, p. 6 & 58.

[x] 'Ἔτι δὲ μέγεθος ἐκ μικρῶν μύθων καὶ λέξεως γελοίας, διὰ τὸ ἐκ 'σατυρικοῦ μεταβαλεῖν, ὀψὲ ἀπεσεμνύθη· τό, τε μέτρον ἐκ τετραμέτρου 'ἰαμβεῖον ἐγένετο. τὸ μὲν γὰρ πρῶτον τετραμέτρῳ ἐχρῶντο, διὰ τὸ σατυρι- 'κὴν καὶ ὀρχηστικωτέραν εἶναι τὴν ποίησιν.'—'Porro autem magnitudo a 'vilibus fabulis et dictione ridicula sero fiebat illustrior, eo quod 'immutatio facta fuit a Satyrica Poesi: metrum etiam ex Te- 'trametro redditum erat Iambicum, primo enim utebantur Te- 'trametro, nempe quod Poesis erat Satyrica et saltui aptior.' Aristot. De Poetica, 8vo. Oxon. 1760, p. 7 & 58.—Bishop Hare has extracted this passage into his prefatory tract De Metris, prefixed to his edition of Terence, p. xxxviii. where he says, 'Primum enim clarissimo ex Aristotelis libro De Poetica, 'testimonio constat Trochaicum genus fuisse antiquissimum. 'Hæc enim ille, c. 4, "Τό, τε μέτρον ἐκ τετραμέτρῳ (τροχαικῷ) ἰαμβεῖον "ἐγένετο. τὸ μὲν γὰρ πρῶτον τετραμέτρῳ, ἐχρῶντο, διὰ τὸ σατυρικὴν καὶ "ὀρχηστικωτέραν εἶναι τὴν ποίησιν. λέξεως δὲ γενομένης, αὐτὴ ἡ φύσις τὸ "οἰκεῖον μέτρον εὗρε. μάλιστα γὰρ λεκτικὸν τῶν μέτρων τὸ ἰαμβεῖόν ἐστι."— The word τροχαικῷ, which alone here determines the sense of the passage, is an unwarranted interpolation, and does not occur in the original text of Aristotle. Though it is here placed in a parenthesis, the reason for which does not at first appear, yet, being written in Greek characters, like the rest, it is calculated to deceive and mislead, as it has done.

some persons have unsuccessfully endeavoured, from a passage in Aristotle's treatise on Rhetoric, to show that it was Trochaic[y]. But such is the

[y] Mr. Tyrwhitt, in his edition of Aristotle De Poetica, edit. Oxon. 1794, p. 135, gives the following note on the passage just inserted from Aristotle, referring to the words 'Τὸ μὲν 'γὰρ πρῶτον τετραμέτρῳ ἐχρῶντο.'—'Sive in Choricis ipsis, puta, 'sive etiam in Monodiis, in quibus histrionem illum singularem 'saltatione nonnunquam usum fuisse; vero non est absimile. 'Saltationi autem convenire metrum Trochaicum alibi observa-'vit Noster Rhet. lib. iii. c. 8, "ὁ δὲ τροχαῖος κορδακικώτερος· δηλοῖ "δὲ τὰ τετράμετρα· ἔστι γὰρ τροχερὸς ῥυθμὸς τὰ τετράμετρα." Specimen 'insigne est saltationis choricæ, metris Trochaicis peractæ 'ap. Aristoph. Eir. v. 330—335.' But the whole passage here intended to be referred to, is the following, which occurs Aristotelis De Rhetorice, a Goulston, 4to. Lond. 1696, p. 195, 'Διὸ ῥυθμὸν δεῖ ἔχειν τὸν λόγον, μέτρον δὲ μή· ποίημα γὰρ ἔσται· 'ῥυθμὸν δὲ μὴ ἀκριβῶς· τοῦτο δὲ ἔσται, ἐὰν μέχρί του ᾖ. Των δὲ ῥυθμῶν, ὁ μὲν, 'ἡρῷος, σεμνὸς καὶ ληκτικὸς, καὶ ἁρμονίας δεόμενος. Ὁ δὲ ἴαμβος, αὐτή 'ἐστιν ἡ λεξις ἡ τῶν πολλῶν· διὸ μάλιστα πάντων των μέτρων ἰαμβεῖα 'φθέγγονται λέγοντες· δεῖ δὲ σεμνότητα γενέσθαι καὶ ἐκστῆσαι. Ὁ δὲ 'τροχαῖος, κορδακικώτερος· δηλοῖ δὲ τὰ τετράμετρα· ἔστι γαρ τροχερὸς 'ῥυθμὸς τὰ τετράμετρα. Λείπεται δὲ παιὰν, ᾧ ἐχρῶντο μὲν ἀπὸ Θρασυ-'μάχου ἀρξάμενοι· ἐκ εἶχον δὲ λέγειν, τίς ἦν. Ἔστι δὲ τρίτος ὁ παιὰν, καὶ 'ἐχόμενος των εἰρημένων· τρια γὰρ πρὸς δύο ἔστιν· ἐκείνων δὲ, ὁ μὲν ἓν πρὸς 'ἕν· ὁ δὲ, δύο πρὸς ἕν· ἔχεται δὲ των λόγων τούτων ὁ ἡμιόλιος· οὗτος δὲ ἔστιν ὁ 'παιὰν. Οι μὲν οὖν ἄλλοι διά τε τὰ εἰρημένα, ἀφετέοι, καὶ διότι μετρικοί· 'ὁ δὲ παιὰν, ληπτέος· ἀπὸ μόνου γάρ ἐκ ἔστι μέτρ'ν των ῥηθέντων ῥυθμῶν· 'ὥστε μάλιστα λανθάνειν.'—'Quamobrem Rhythmum oportet habere 'orationem, non autem Metrum: sic enim poema erit: 'Neque tamen Rhythmum exquisite *habere oportet:* Id autem 'erit, si quadamtenus sit, *modumque teneat.* Ex Rhythmis 'vero Herous, *est* grandis, et clausulam tardam habens, et 'harmoniæ indigens. Iambus autem, est ipsa vulgi locutio, '*quæ humilior est.* Quamobrem maxime præ omnibus metris '*aliis* Iambica *temere* fundunt *ii,* qui dicunt: Oportebat autem '*sermonem* grandiorem effici, et *auditorem* percellere. Tro-'chæus autem, ad *saltationem* Cordacem propius *accedit: Id*

force and authority of the facts here already above cited, as to leave scarcely any doubt, that it was Pæonic or Bacchiac.

' perspicuum faciunt Tetrametra *ex eodem constituta:* Nam Te-
' trametra, sunt volubilis Rhythmus. Reliquus vero est Pæan
' quo *plerique Oratores* usi sunt, initio ducto a Thrasymacho;
' non potuerunt vero dicere, Quinam esset. Est autem Pæan
' *genus* tertium, et consequens iis *Rhythmis,* qui dicti sunt:
' Habet enim *se,* ut Duo ad Tria: Illorum autem unum quidem,
' *genus sc. Herous, est* ut Unum ad Unum; alterum vero, *ut*
' *Iambus et Trochæus, est* ut Duo ad Unum: Rationibus autem
' his consequens est *ea, quæ dicitur* Sesqui-altera: Hæc autem
' est *ipse* Pæan. Ac alii quidem Rhythmi abjiciendi *erunt,* tum
' ob ea *utique* quæ dicta sunt, tum quia *sunt* Metris aptiores:
' Pæan vero sumendus: Ab *hoc* enim solo ex *omnibus* qui dicti
' *sunt* Rhythmis, non fit Metrum; ita ut *auditorem* maxime
' lateat.'

SECTION VII.

Every Kind of Poetry admits all equivalent Feet.

Reason for admitting an exchange of one foot for another equivalent in value.—The musical principle adopted, by which an exchange of one bar for any other equivalent in value of time is allowed.—Two short syllables equal to one long.—The Spondee admitted in Heroic Poetry, in exchange for the Dactyl.—The Bacchius, Cretic, Antibacchius, &c. admitted into the Pæonic.—The Tribrachys received in the Iambic, instead of the Iambus.—Heroic Poetry admits only feet exactly equivalent.—But in Pæonic were received metres of six times, in exchange for those of five—And in the Iambic, those of four, instead of those of three.—Necessity the reason for this, in order to prevent the too great exclusion of words and subjects.

Had Poetry been always restricted to the use of that fundamental foot alone, from which it was denominated, it must have been a tiresome monotony, irksome to the ear, by reason of the perpetual recurrence of the same measure, and extremely confined in its subjects; as multitudes of words, without which, some ideas could not be correctly or definitely expressed, must have been unavoidably rejected, because those words were not of the requisite quantity. It was not, therefore, to favour the idleness or ignorance of the

Poets, that equivalent feet were admitted, in exchange for the fundamental ones, as some persons have unjustly and injudiciously supposed; but the method was reasonably and wisely adopted, for the laudable purpose of enriching Poetry with sentiments and expressions, for which no place in it could otherwise have been found. The necessity for introducing these, and varying the measure, but still within the limits of each foot or metre, a restraint requisite to confine it within the correct idea of Poetry and Metre, suggested the adoption of the musical principle, by which one bar may be exchanged, as it perpetually is in all musical compositions, for any other, equivalent in value of time, although different in the order of succession of the long and short quantities, and also in the number of the notes: for these last, being increased in number in proportion as their value is less, complete, in the whole, the aggregate value of the greater, for which they are exchanged, and which are proportionably fewer [z].

[z] This is a fact, so well known to all acquainted with Music, as to need with them no proof; but, lest those ignorant of Music should be inclined to question it, were no evidence of it produced, it is necessary here to mention, that not a page of the works of Handel, Corelli, and all the great masters can be inspected, without finding abundance of instances of this practice, which is indeed the foundation of all variety. Nor can this be said to be only a modern invention, for the principle was evidently acknowledged by the ancients themselves, when they admitted, as they have done, in Heroic verse and elsewhere, the exchange of the Spondee for the Dactyl.

A bar in Music answers to a foot or metre in Poetry, and by a similar method they therefore proceeded in Poetry, reckoning two short syllables equivalent to one long[a]. Neither is there ground, either from the specimens of their practice, or other evidence, to infer, that they rejected any one of the possible changes which might thus be produced, or restrained any one to a particular station, as some persons have in both instances erroneously imagined they did; a step which, in either case, would have been highly unreasonable, as the musical principle excluded none, and limited no situation.

Upon this principle, in Heroic Poetry the Spondee was received as a substitute for the Dactyl; the Bacchius, Cretic, Antibacchius, &c. were, in like manner, admitted in the Pæonic, in lieu of the Pæons; and in the Iambic, the Tribrachys, instead of the Iambus. In the first named of the three sorts, the Heroic, the poets have strictly adhered to the principle of using none but feet exactly equivalent. But, in the Pæonic and Iambic, they acted otherwise; for, knowing very well that few ears were so nice as to be capable of discovering the difference of so small a disparity as the proportion of 5 to 6, or even of 3 to 4, they, for

[a] 'Longam esse duorum temporum, brevem unius, etiam 'pueri sciunt.' Quintilian, edit. 8vo. Lond. 1641, p. 444.— 'Nam ubicunque syllaba longa est, ibi duo breves poni possunt.' Victorinus, edit. Putsch. col. 2571.

the purpose, no doubt, of obtaining a much greater latitude for variety, and extent for subject, sentiment, and expression, introduced into the Pæonic, the Choriambus, Molossus, and other feet, equal in value to six short syllables, intermixed with the Pæons, and other feet, which were only equal to five [b]. With the same view, they admitted into the Iambic, the Spondee, the Anapæst, and the Dactyl, each equal to four short syllables, incorporating them with the Iambus and Tribrachys, which were only equal to three. Necessity, no doubt, arising from the genius of the language in which they wrote, inevitably compelled them to this change, the want of which in the Latin language at least, was so great, that, without receiving the Spondee in exchange for the Iambus, ten out of the twelve cases, of all dissyllable nouns, formed on the models of Musa and Regnum, where the first syllable was long, must have been wholly excluded. To these additional feet they seem also to have applied the same musical principle as they had already used as to the rest, and to have received into the Iambic all such feet as were equal either to three or four short syllables;

[b] This will be actually seen to have been the case, in the instances of the Bacchiac, Cretic, and Pæonic verses, which the reader will find given in Section XX. of this Inquiry; and the disparity here is less than in the case of Iambic, which has never been disputed; as, in the instance of the Pæonic and the rest, it amounts to no more than one sixth of the greater number, while that in Iambic is equal to one fourth.

and into the Pæonic, all those of every kind, which were equivalent to five or six short syllables, without any distinction, in either case, as to the situation, because no good reason can be given for any such distinction.

SECTION VIII.

No Licences admissible.

A general perception of what is right, asserted by Cicero.—How far this true.—This improved constitutes Taste.—This Perception and Taste the foundation of Rules.—Precepts did not precede but follow the invention of arts.—Definition of a Law.—Its obligation equal in all similar cases.—Every deviation from rule a defect.—Deviation cannot be justified.—No instance of necessity.—Poetical Licences perpetually claimed by the Grammarians.—Horace objects to all deviations from rule.—Passages from him.—Poetical Licences no other than blemishes.—Licences supposed where none existed.—All objectionable, as deviations from rule.—Rule intended to produce excellence, and prevent error and deformity.—Priscian says violations of Prosodia frequent among dramatic writers—And that Terence used them more than others—If so, they are not models of excellence—And Terence is more culpable than all others.—It cannot be supposed the audience would have tolerated them.—Constant violation of rule, and perpetual variety of verse, would render all Prose Verse.—If indulgences unlimited, impossible to decide as to the nature of any species of Poetry.—Poetical Licences not authorized by violent elisions and contractions in manuscripts, because they occur in prose works also.—Instances of this kind in the Florentine Pandect.—A similar example in Terence, edit. 1479.—Affectations of Ennius and Lucretius no justification for Poetical Licences.—No pretence that rules of Prosodia different in Plautus, Terence, Virgil, or Horace's times.—Nature of apparent variations from rule ill understood.—Not violations of rule.—Licentious readings sometimes preferred.—Motive to this

a wish in the Critic to display his own learning.—Poetical Licences, doubtful, if any really exist in Virgil and Horace.—Many Licences removable by the application of the musical principle for the reception of all equivalent feet.—Others may be prevented by preferring another reading.—Others are merely an observation of some rule in the Greek Prosodia, where the Latin had not followed it—And the remainder, principally, if not wholly, consist of contractions of vowels or dissolutions of diphthongs.—They do not therefore affect the quantities of syllables.

Cicero has observed, that the human mind is possessed of a species of Perception, by which all men are enabled, without any art or reason, to judge what is right or wrong in the arts, or conclusive or fallacious in reasoning or argument[c]. To a certain extent, this is unquestionably true; but, as here stated, the proposition is too general and extensive; for, were it universally true, there could be no such thing as false Taste, or erroneous Judgment. No man ever doubted, for instance, whether he saw, on a sign, an horse, a cow, or a dog painted; or was unable to say whether the representation corresponded or not with the original. Plain common Sense will always be sufficient to discern the necessary rational conclusion and consequence from a few established facts, although more of intellect will be requisite to separate and decide on complex ideas. This Perception, improved by Intellect and Reflection, and founded on

[c] 'Omnes tacito quodam sensu, sine ulla arte aut ratione, 'quæ sint in artibus ac rationibus recta ac prava dijudicant.'—Cic. De Orat. lib. i.

sound reason, constitutes Taste; and, sanctioned by the correspondence of opinion between men of the greatest endowments and powers of judgment, is reasonably assumed as the rule for determining the merit or defect of productions in all arts and sciences, of the efforts of the human mind, or of the compositions of Genius. It is, however, true, that the principles, in after-times thus settled by the approbation of the judicious, were not at first promulgated as a guide, anterior to their actual employment; but, on the contrary, a vigorous mind has, to some individual, engaged in a favourite pursuit, suggested the principle as reasonable. By this he was induced to try the experiment, the success of which has been so evident, that all persons, of the best understandings and most extensive knowledge, have immediately perceived the beneficial effect, and adopted the principle as a rule. Precepts did not, therefore, precede, but follow the invention of Arts; and the rules and principles of each were obtained and settled, from the experience of the success, which had attended the actual instances, in which the mode of conduct enjoined by the subsequent rule, had already previously occurred[d]. A Law in general has been correctly defined, as the perfection

[d] 'Nec enim artibus editis factum est, ut argumenta inve-'niremus, sed dicta sunt omnia, antequam præciperentur; mox 'ea scriptores observata, et collecta ediderunt.'—Quintilian, as cited by Pope, as a note on his Essay on Criticism. Pope's Works, edit. 1740, vol. i. p. 109.

of Reason, as founded on the Nature of Things, and as commanding what ought to be done, and prohibiting the contrary[e]. Whether the subject of inquiry be Morals or Science, Jurisprudence or Criticism, the nature of a Law is still invariably the same; and its object is to ascertain and teach the mode by which excellence may be attained and produced, and error and deformity avoided[f]. Truth cannot ever be false: Theft can at no time cease to be a crime: Beauty can never become Deformity; nor can what is a fair and just conclusion at one time, be unjust or erroneous at another. The obligation of a Rule is, therefore, in all similar cases, equal; and an option either to follow or reject it, is an idea not consistent or reconcileable with any principle of common Sense. Nor can its authority be at any time set aside by any thing short of the intervention of some circumstance, which should so vary the case, that the original principle which prevailed in the former, should no longer be reasonable in the latter. Every deviation from rule, where no difference of circumstance exists, must, therefore, inevitably be a defect; and even were it, perhaps, accompanied

[e] 'Est autem Lex Ratio summa, insita natura, quæ jubet ea, 'quæ facienda sunt, prohibetque contraria. Eadem Ratio, cum 'est in mente hominis confirmata, et confecta, est Lex.'—Cicero De Legibus, lib. i. as cited by Langius, Polyanthea, edit. fol. Lugduni, 1648, col. 1546.

[f] 'Lex est recti præceptio pravique depulsio.'—Cicero De Natura Deorum, lib. ii. cited by Langius also, ubi supra.

by some great excellence in other parts, which might, in some measure, produce a reluctance to censure the blemish, yet a blemish it still would be, and it could not be justified or reconciled to a rational mind.

No necessity for deviations from rule, even in the case of proper names, or such words as must themselves be introduced to convey the idea, can be pleaded in Poetry, when its nature and rules, both of which have been much misunderstood, come to be fully and fairly explained. Every species of Poetry admits all the possible changes of equivalent quantities [g]; but of this fact the grammarians have been ignorant; and the difficulties which they have supposed necessarily to require Poetical Licences for their solution, have, as will be decidedly shown in the course of this Inquiry, no real existence [h]. In every event the difficulty may be evaded by the original author, either by substituting some synonymous word, or new-forming the whole sentence, for which, almost universally, some other equivalent mode of expression, and frequently more than one, may readily be found. The mind of an expert author will spontaneously suggest multitudes of such changes; and the inability to make such a variation, when necessary, argues poverty of ideas, and a confined knowledge of the language in which he is writing.

[g] See Sect. VII.

[h] See Sect. XXV.

Notwithstanding these obvious conclusions, those who have undertaken to examine the laws of versification, as deducible from the writings of the Greek and Latin Poets, are perpetually claiming exemptions from rule, under the name of Poetical Licences, whenever their own want of information has rendered them incapable of accounting for what they conceived deviations from the established practice of later ages. To their species or their frequency they have not prescribed any limits; nor have they laid down any principle upon which they were supposed to be founded. This awkward expedient, for the purpose of concealing their ignorance, they would not have adopted, had they been able to discern that, as some changes of equivalent quantities in the feet of the verses were already acknowledged, even by themselves, it was equally reasonable to admit all, of which those quantities were capable; because they all rested on the very same principle—that the more frequent use of one sort does not amount to an exclusion of others, and that rarity of use does not constitute prohibition. Against all such allowances, as tending to lessen excellence, Horace has decidedly given his testimony; and, although the instance to which he alludes, cannot, indeed, be said to be Poetical Licences, or violations of quantity, for no such does he notice, yet the ground of his objection manifestly consists in this, that such deviations are breaches of those very laws which were intended and calculated for the im-

provement of Art. The objection is insuperable, and not only applies with equal force against all disregard of such reasonable restraints, but is still of greater and more universal extent and influence, as affecting the nature of all Laws in general.

In his Art of Poetry, line 86, he says,

'Descriptas servare vices operumque colores,
'Cur ego, si nequeo ignoroque, poeta salutor?
'Cur nescire, pudens prave, quam discere malo?'

Again, censuring the introduction of foreign, barbarous, or unauthorized words, he thus expresses himself, v. 45:

'In verbis etiam tenuis cautusque ferendus
'Dixeris egregie, notum si callida verbum
'Reddiderit junctura novum, si forte necesse est.
'Indiciis monstrare recentibus abdita rerum,
'Fingere cincturis non exaudita Cethegis,
'Continget, dabiturque licentia, sumpta pudenter,
'Et nova fictaque nuper habebunt verba fidem, si
'Græco fonte cadant, parce detorta. Quid autem
'Cæcilio, Plautoque dabit Romanus ademptum
'Virgilio, Varioque?'

And, lastly, v. 260, objecting to the too frequent introduction of the Spondee in Iambic verse, as tending to make the verse run slowly and heavily, he thus delivers his own sentiments:

'In scenam missus, magno cum pondere, versus,
'Aut operæ celeris nimium curæque carentis,
'Aut ignoratæ premit artis crimine turpi.
'Non quivis videt immodulata poemata judex
'Et data Romanis venia est indigna poetis.

'Idcircone vager? scribamque licenter? an omnes
'Visuros peccata putem mea tutus et infra
'Spem veniæ cautus? vitavi denique culpam,
'Non laudem merui. Vos exemplaria Græca
'Nocturna versate manu, versate diurna.
'At nostri proavi Plautinos et numeros et
'Laudavere sales, nimium patienter utrumque,
'Ne dicam stulte mirati, si modo ego et vos
'Scimus inurbanum lepido seponere dicto,
'Legitimumque sonum digitis callemus et aure.'

No man can possibly be so prejudiced in his opinion, as to contend that Poetical Licences, even if allowed, are any other than blemishes, which have been claimed, as existing in classic authors, in consequence of the ignorance and errors of the copyists of manuscripts, and the erroneous limitation of the rules of Prosodia. In some instances Licences have been supposed, where none really existed[i]. The reasonable extension of the principle for exchanging equivalent feet, so as to admit all the possible variations, instead of confining it to a few only, has been found sufficient to remove many, if not most, of those Licences usually claimed; and there cannot be a doubt that the correction of the text according to the rules of Prosodia, which has always been found possible, or the preference of one reading, where no Licence existed, to another, in which one occurred, would completely destroy all occasion for the rest. These

[i] See this proved in Section XXV. infra.

facts will be shown in a subsequent Section[k], by an examination of the instances themselves. In the mean time it is sufficient to say, that the idea of Poetical Licences is in the highest degree absurd, because they are deviations from rule, and that all rule is, or ought to be, the guide for the production of excellence, and the prevention of error and deformity[l].

If it can be supposed that violations of Prosodia, in the particulars mentioned by Priscian, are, as he says, more frequently to be found in the dramatic writers, and in Terence more frequently than in the rest[m], it must follow of course,

[k] See Section XXV.

[l] The bad effect of Poetical Licences in general, is sufficiently conspicuous from the following example: Milton, who appears to have been very conversant with the classics, is perpetually solicitous to show his familiarity with them, by introducing into his Paradise Lost, imitations of all their Poetical Licences, as far as he was able, writing, as he did, in a different language. By this extreme pedantry, his style and versification have, in many instances, been rendered so egregiously harsh, dissonant, stiff, and disgusting, that it is difficult to read it so as to produce any thing like metre, and it is scarcely tolerable. No reader, without considerable effort, can conquer his reluctance and dislike of the versification, so far as to consider the sublimity of the poet's images and sentiments; and to that circumstance, more than any other, is attributable the little regard paid to that poem, from the time of its first publication, till it was brought into notice by the publication of an edition of the Paradise Lost, by Tonson, in 1711, and the criticisms on that poem in The Spectator.

[m] 'At illud quoque sciendum, quod omnes quidem crebris 'synalœphis, et episynalœphis, et collisionibus, et abjectionibus

that, instead of being what they have been represented, the models of excellence, the dramatic poets were the most ignorant or most negligent of all classes of poets; and that, of this wretched and contemptible set, Terence, in proportion as he exceeded them in the frequency of his transgressions, was by far the most culpable. But the supposition is in itself contrary to reason; nor can it be imagined that, if the practice had ever been attempted, such perpetual violations as the grammarians have claimed as allowable, would ever have been tolerated by an audience, who, as Cicero describes them, would have hissed an actor, if he had pronounced a syllable longer or shorter than its due quantity[n].

'S literæ, sint usi scandendo versus suos. Terentius autem plus 'omnibus.'—Priscian, De Versibus Comicis, edit. Putsch. col. 1321.

[n] 'Si versus pronuntiatus est una syllaba longior vel brevior, 'exsibilatur et exploditur histrio.' Cicero, Paradoxo tertio.—'In versu quidem theatra tota exclamant, si fiat una syllaba 'brevior aut longior, nec vero multitudo pedes novit, nec ullos 'numeros tenet, nec illud, quod offendit, aut curant, aut in 'quo offendat intelligit, et tamen omnium longitudinem et brevitatem in sonis, sicut acutantur, graviumque vocum judicium 'ipsa ratione in auribus nostris collocavit.' Cicero, Orator, edit. 18mo. Glasg. 1748, ex edit. Jo. Olivet. sect. li. p. 90.—Plutarch, in his Lives, p. 845, mentions that Demosthenes was hissed by the Athenians, for pronouncing Ασκληπιον, with the accent on the Antepenultima, instead of the Ultima. See the passage in a note, in Plutarch's own words, in Manwaring's Stichology, p. 26, thus: Ὤμνυε δὲ καὶ τον Ἀσκληπιὸν, προπαρυξύνων Ἀσκλήπιον· 'καὶ παρεδείνυεν αὐτὸν ὀρθῶς λέγοντα· ειναι γὰρ τον θεὸν ἥπιον· καὶ ἐπι 'τούτῳ πολλάκις ἐθορυβήθη.'—Plutarch, Decem Orator. Vitæ, p. 845.

By constant violation of rule, perpetual variety in the sorts of verse, for that indulgence is also claimed by the grammarians, in favour of the dramatic poets, and by a change from one length to another, there is nothing which might not be rendered poetry, of some kind. All the orations in Sallust and Livy may thus be reduced into metre of some species or other; and authors, who had never conceived they were writing any thing more than harmonious prose, would, by efforts like these, be transferred to a class of less honour, and, instead of being justly considered as able and eloquent historians, be reduced to the rank of incompetent scribblers, and wretched dabblers in Poetry.

But, if the number of indulgences is not to be restrained within some limits, and none have been assigned to those supposed to exist in comic verse particularly, how is it possible to decide as to the nature of any species of Poetry? If its want of correspondence with the rules of one sort, is not a sufficient reason for excluding a verse from this, and its agreement with those of another, an adequate ground for referring it to that, by what guide can any man act? Every man, who has written on Metre in general, has been in a continual error; all that has been taught on the subject, is deception; rules and regulations have been invented in vain; and flagrant injustice is daily committed in every public and private seminary, not only in this kingdom, but throughout Europe,

whenever punishment for a false quantity in Latin or Greek verses is inflicted.

No support in favour of Poetical Licences can be obtained from the violent elisions and contractions which occur in manuscripts and early printed editions of the Latin Poets, copied, no doubt, from manuscripts; such, for instance, as 'necesset,' for 'necesse esset;' 'sultis,' for 'si vultis;' 'optumu'st,' for 'optimus est;' 'surger&,' for 'surgere et;' and others: for these are not metrical elisions or contractions, but merely those of the copyist, to save time, expence, labour, and parchment. A sufficient quantity of this last it has sometimes been found so difficult to procure, that instances are well known to those conversant with manuscripts, where the whole of a work, written on parchment or vellum, has been erased, apparently with a knife, or some such sharp instrument, for the purpose of using the leaves for transcribing some other work. Multitudes of leaves, thus erased, are frequently found among manuscripts. That these contractions were not made for the sake of the Metre, is evident, because similar ones equally occur in manuscripts of works in prose. Dr. Taylor, in his Elements of the Civil Law, p. 20, speaking of the famous Florentine manuscript of Justinian's Pandect, the age of which Brencman refers back to the sixth century, which he says is the time of Justinian[o], remarks that it is written

[o] Brencmanni Historia Pandectarum, seu Fatum Exemplaris

in a very singular character, the peculiarity of which consists in consolidating the letters of two words, when it happens, as it frequently does, that those which compose a part of the latter, are contained in the former, as 'necesset,' instead of 'necesse esset[p].' This is the instance which he himself produces, adding, at the same time, this observation, that this compendious method is practised in no other manuscript that he knows. But Dr. Taylor was evidently not conversant or extensively acquainted with manuscripts. Brencman notices this erroneous opinion, entertained by some persons, as to the peculiarity of the character in which this manuscript was written, and rightly says it was the general mode of writing used in manuscripts of that age. It is certain that similar peculiarities occur in some of the earliest printed books, which are known to have been printed im-

Florentini, 4to. Trajecti ad Rhenum, 1722, p. 11, on the authority of Fontanini and Mabillon.

[p] See another instance, in the case of the words 'velit litteras,' on the authority of Brencman, inserted in Section XXIII. hereafter. A similar instance seems to occur in a passage inserted among the prefatory papers, fol. a. 3 a. before the edition of Terence printed in 1479, where the words are printed as follow: 'Nam postquam ocioso tempore, fastidiosior spectator effectus est: tunc cum ad actores ab auctoribus fabula transibat: cum surger& adire cœpisset,' &c. This passage is evidently extremely corrupt; for 'actores,' the sense requires we should read 'cantores;' for 'auctoribus,' 'actoribus;' and for 'adire,' 'abire:' 'surger&' can mean nothing but 'surgere &;' and so it is printed, with the rest of the corrections here noticed, in later and more correct editions, particularly in the Delphin.

mediately from manuscripts, and most probably followed, in that, as well as in other particulars, their original copy[q].

Nor can the barbarous and pedantic affectations of Ennius and Lucretius be produced as any evidence of the state of Poetry at the time; for, though Ennius[r] was contemporary with Plautus[s], yet the language of Ennius, as exhibited in the fragments of his writings still remaining, is so much more antiquated than that of Plautus, that it is evident he did not write in the style of his own time, but in that which he supposed to have prevailed at a much earlier period. His writings may in that respect range with the modern imitations of Chaucer's style, which have frequently appeared in our own country, but cannot be cited as evidence

[q] See the preceding note for one instance. Brencman, in his Historia Pandectarum, p. 108, says, 'Ut bis peccent, qui 'Literam Pisanam exponunt characterem veterem, quo scripti 'Pandectarum libri; primo quia communem eorum seculorum 'scripturam peculiarem et propriam faciunt Pandectis Floren-'tinis, dein,' &c.

[r] Ennius was born in the year of Rome 516, and died of the gout at the age of 70. Konigii Bibliotheca, p. 273. In the Life of Ennius, written by Paul Merula, and prefixed to his edition of the Fragments of Ennius's Annals, it is said that Ennius was born in the year of Rome 514, the year after the introduction of Comedy at Rome by Livius Andronicus. Ennius was born 239 years before our Saviour, and died 169. See Moreri's Dict. and the authorities there cited. Saxius says he was born Anno Urbis 515, and died Anno Urb. 585. Saxius, vol. i. p. 120.

[s] Plautus died in the year of Rome 570. Konigii Bibliotheca, p. 647. Saxius, Onomast. edit. 1775, vol. i. p. 122,—189 years before our Saviour. Saxius, ibid.

of the state of the Latin language at any time[t]. Into this he also introduced as many corruptions and barbarisms as he was able from the language of the Osci, a people of Campania, in Italy, so barbarous in their speech, as to occasion a proverb, in which 'Osce loqui' was meant to imply, that those, of whom it was said, were ignorant of the Latin language[u]. On his skill in this corrupt

[t] Cicero, in his Orator, edit. Glasguæ, 1748, p. 88, sect. 91, says, 'Ergo liceat Ennio, vetera contemnenti, dicere:

"Versibu' quos olim Fauni vatesque canebant,"

'mihi de antiquis eodem mihi non licebit, præsertim cum dic-'turus non sum Ante hunc, ut ille, neu quæ sequuntur. Nos 'auri reserare.'

The same corruption is also noticed by Cicero, in another part of the same tract. 'Quin etiam quod jam subrusticum 'videtur olim autem politius eorum verborum, quorum eædem 'erant postremæ duæ literæ, quæ sunt in optumus, postremam 'literam detrahebant, nisi vocalis insequebatur; ita non erat 'offensio in versibus, quam nunc fugiunt poetæ novi; ita enim 'loquebamur, qui est omnibu' princeps, non omnibus princeps, 'et vita illa dignu' locoque, non dignus, quod si indocta con-'suetudo tam est artifex suavitatis, quid ab ipsa tandem arte 'et doctrina postulari putamus?' Ibid. p. 82, sect. 48. The line above, from Ennius, may, however, be freed from all licence, by reading it,

Versibus: hos olim Fauni vatesque canebant,

which it is very likely some manuscript, had it been searched for, might have been found to justify.

[u] 'Titinius Osce et Volsce fabulantur nam Latine nesciunt.' See Flaccus et Festus, a Scaligero, 8vo. 1593, p. cxlvi.—'Osci 'dict. ab oris fœditate Fest. unde Osce loqui de iis, qui Latine 'nesciunt, loqui. People of Campania in Italy.'—Littleton's Dict.

language, he seems to have valued himself[x], exulting, as it should seem, in the use of such peculiarities as might tend to distinguish his style from that state of improvement, to which, in the intermediate space of time, the Latin language had attained. Lucretius flourished a century posterior to Plautus[y], and affected to follow the pedantic conduct of Ennius, so that he also is of no authority in this point.

No pretence has ever been offered, that the rules of Prosodia, or the quantities of syllables, were, in the time of Plautus or Terence, or in that when Virgil and Horace flourished, in any respect different from what they were at any other period, when literature was cultivated or prevailed at Rome; and, indeed, were any such assertion

[x] In the Life of Ennius, written by Paul Merula, and prefixed to his edition of the Fragments of Ennius's Annals, he is said to have been 'trium linguarum Græcæ, Latinæ, et Oscæ, 'peritus.'—Virgil, when found reading the works of Ennius, said he was collecting gold from the muck or dross of Ennius. 'Cum is aliquando Ennium in manu haberet, rogareturque 'quidnam faceret, respondit se aurum collegisse de stercore 'Ennii. Habet enim poeta ille egregias sententias sed verbis 'non multum ornatis.'—Donati Vita Virgilii, inserted Virgil, edit. Heyne, 4to. Lond. 1793, vol. i. part i. p. clxxxii.

[y] Lucretius was born in the year of Rome 659, and died in the year 684. Konigii Bibliotheca, p. 485. His works are said to have been written in the intervals between fits of insanity. Ibid. Lucretius is placed by Saxius, edit. 1775, vol. i. p. 145, 78 years before Christ, and said to have been born in the 171st Olympiad, Anno Urbis conditæ 659, and to have died in the 177th, Anno Urbis conditæ 684.

attempted, the existing works of those writers would be sufficient to refute it. The nature of the apparent variations from rule, observable in the writings of the Greek and Latin authors, has certainly, however, been greatly in reality misunderstood. Most, if not all of them, have been found to a certainty to be neither violations, nor unrestrained instances of caprice, as they have been erroneously imagined [z], but are founded on grounds to which, as it appears, the grammarians and critics were strangers. And there is no doubt that, either by the application of the extended and highly rational principle, which allows the exchange for all equivalent quantities, instead of injudiciously confining it to a few only; or, by correcting the text properly, so as to make it consistent with, and not repugnant to the rules of Prosodia, every supposed error may be reconciled to the real nature, and genius, and the rules which ought to prevail in every system of Prosodia, professing to merit attention.

Great reason, however, exists for thinking, that, in settling the text of an author, a reading has, on many occasions, been chosen on account of the Licence which it required; or that, in spelling or placing the words, a mode of orthography or arrangement, which produced a Licence, has been preferred to one where no such impediment really

[z] See Sect. XXV.

existed [a]. The motive to this was probably a wish in the critic acting thus, to exhibit his own learn-

[a] Bentley, in his 'Emendationes ad Ciceronis Tusculanas,' inserted at the end of 'Ciceronis Tusculanarum Disputationum 'Libri V. ex recensione Joannis Davisii, Coll. Regin. Cantab. 'Socio,' 8vo. Cantab. 1709, p. 49, has, in scanning some verses from Ennius, Plautus, and Terence, unnecessarily considered them as containing Licences, which, in the proper mode of division, do not exist. This will be shown from the instances themselves, in Section XX. infra. The following line in Homer's Iliad, book i. v. 18, seems also another instance:

Ὑμῖν μὲν θεοὶ δοῖεν Ὀλύμπια δώματ' ἔχοντες.

Clarke says, in a note, 'Pronuntiabatur Υμιν μιν θοι;' and Schrevelius, in his Lexicon, art. Δοιεν, says, 'Δοιεν, darent, pro 'δοιησαν, Bœot. et Æol. 3 pl. a. 2 opt. act. a δοιην verbi διδωμι do;' namely, that it is the third person plural of the second Aorist, or Indefinite of the Optative Mood, Active Voice. But the passage may be read, without any Licence, instead of the two here supposed, by omitting the word θεοι, which, as it stands, injures the metre, and contributes nothing to the sense. With this omission, the passage would mean, 'May those, who dwell in 'the habitations of Olympus, grant,' &c. A similar expression occurs in our translation of the Psalms, as it stands in the Common Prayer Book, Psalm ii. v. 4, 'He that dwelleth 'in heaven shall laugh them to scorn.' The line in Homer, if θεοι were omitted, as it clearly ought to be, would then stand thus: and there would be no necessity for corrupting 'δοῖησαν' to 'δοῖεν.'

Ὑμῖν μὲν δοῖησαν Ὀλύμπια δώματ' ἔχοντες.

In the original perhaps θεοι was only a marginal note, and by accident crept into the text.

Another similar instance of the preference of a reading where a Licence exists, to one without any such blemish, seems to occur in Virgil's Georgics, lib. i. v. 281. The line is this:

'Ter sunt conati imponere Pelio Ossam,'

which might easily be read,

Ter conati sunt imponere Pelion Ossam.

The

ing, and to show that he was acquainted with the opinions of former Grammarians. On such a knowledge of these variations from rule, which tend more to corrupt, than correct the Greek and Latin Poets, many men have much valued themselves, and have endeavoured to found on it, a reputation for classical learning. In searching for opportunities of thus displaying their knowledge, they have shown no common degree of assiduity, and have proved themselves more anxious to be distinguished for this kind of pedantry, than for a correct and discriminating judgment to detect error, and restore passages, disfigured by the blemishes of Poetical Licences, to the regulation of rule, and the controul of acknowledged principles. Infinitely more benefit would have accrued to the cause of Learning, had these men simply preserved and exhibited the various readings of the text, which had fallen in their way, or might have been obtained, on collating and comparing the several copies, especially if manuscripts, or early printed

The transposition removes the objection arising from the elision; and the circumstance of 'imponere' being a compound, of which the preposition makes a part, would justify the reading 'Pelio,' 'Pelion.' Thus corrected, it would, in fact, amount to no more than saying, Ponere Pelion in Ossam, which is strictly and grammatically right. Ruddiman, p. 144, gives from Martial the following line:

'Si quid nostra tuis adicit vexatio rebus,'

in which he says 'adicit' is put for 'adjicit.' But why may it not be read as follows, and then no Licence can occur?

Si quid nostra tuis addat vexatio rebus.

editions, with each other; because, from them, in all probability, one reading, at least, free from any such objection, might, in almost every real or apparently faulty instance, have been furnished, by which the difficulty might have been avoided, and the passage have been reconciled to strict and reasonable rule. Every true and judicious critic knows, that, where correction becomes necessary, in consequence of manifest corruption and depravation, that change is always the best, which introduces a reading exactly conformable to rule; and that that editor, who does not endeavour, in his corrections, to make his author's text agreeable to the nicest laws established on such occasions, but, on the contrary, augments the number of licences and deviations, disfigures, instead of reforming, and corrupts, instead of improving his author.

Every reason has, on experiment, been found for conceiving the apparent Poetical Licences in Virgil and Horace, either merely the consequence of the due extension of the rule for the exchange of equivalent quantities, or corruptions introduced into the text by the ignorance of copyists and grammarians, in consequence of their erroneous system of Prosodia. Collations of manuscripts would, no doubt, remove many of these, by affording a reading free from Licence. That the earlier writers, Plautus and Terence, however unjustly taxed with negligence and incompetence of this kind, were equally free from the absurdity of

wilful transgressions and violations of rule, will manifestly appear to all unprejudiced minds, in the course of the ensuing pages, as it will also, how grossly those have erred, who, like the grammarians, have considered rarity of occurrence as equivalent to prohibition; and, to cover their own ignorance, have, in consequence of this, unjustly attributed to the Poets a defect of judgment and want of skill to restrain their thoughts and expressions within the proper and requisite bounds.

In the case of Greek and Latin Poetry, therefore, it is believed it may with truth be affirmed, that some of the instances of supposed Poetical Licences have been misunderstood, and are no Licences when the lines are correctly scanned [b].

That many of them will be entirely removed by the admission of the very rational musical principle, by which all equivalent feet may be received in all situations; and these, therefore, are no Licences, but the consequences and observances of rule [c].

That many more may in all probability be remedied, by preferring a reading, where no such Licence occurs [d].

That other Poetical Licences will only be found an observation of the original rule in the Greek

[b] See some instances from Plautus and Terence, as given by Bentley, inserted in Sect. XX.

[c] See some such in Sect. XXV. and IX.

[d] See some such readings suggested, Sect. XXV.

Prosodia, in an instance where the Latin had not followed it [e].

And that the remainder will principally, if not wholly, consist of contractions of two vowels into one, upon the principle of a diphthong; or dissolutions of a diphthong into two vowels, on the idea of the vowels being separate. But these, as being of so very slight a nature, so limited in their kind and number, and merely affecting the orthography of a very few syllables, scarcely merit the name of Licences, or require any defence or apology.

[e] See also Sect. XXV.

SECTION IX.

Heroic Verse, what Feet that receives.

Besides the Dactyl and Spondee, it admits the Anapæst, Amphibrachys, and Proceleusma.—Anapæst, an example of, from Homer.—Another from Virgil.—Another from Horace.—Amphibrachys, an example of, from Homer.—Four examples from Virgil.—Proceleusma, an instance of.—Several from Virgil.—These feet admissible at the end of the verse also.—Dactyl, examples of.—Anapæst, instances of.—Amphibrachys, instance of.

Besides the Dactyl and Spondee, universally acknowledged as admissible in Heroic verse, it will be found, on examination, that the Anapæst, the Amphibrachys, and the Proceleusma, were at times occasionally also received: for, by transposing the long and short syllables of the Dactyl, the two former might be obtained; by dissolving its long syllable into two short, the latter; and, by the admission of these, together with the Dactyl and Spondee, all the varieties were completed and afforded, of which one long and two short syllables, the quantity of the Dactyl, were capable. No more reason exists for excluding these three kinds of feet, than for rejecting the Spondee or Dactyl themselves, nor any cause for restraining them to certain situations only. Their actual in-

troduction, in all places, will be equally seen from the following examples from Homer, Virgil, and Horace; nor is there any more ground for questioning the authority of these instances, than to dispute the validity of those by which the use of the Dactyl and Spondee has been already established.

Homer, in the very first line of the first book of his Iliad, has employed an Anapæst in the fifth place:

'Μῆνιν ἄ|ειδε θε|ὰ Πη|λῑϊά|δε̆ω Ἀ̆χῑλ|λῆος.'

This the grammarians have endeavoured to prevent, by asserting, that the two last syllables of Πηληιαδεω are contracted into one, so as to produce a long syllable there; and that the second syllable of Αχιλληος is rendered short, by the rejection of one of the letters, λ, by which, as it stands in the verse, it is at present made long[f]. The effect of this process would be, to transform the whole foot from an Anapæst to a Dactyl; but this could not be accomplished, without three Poetical Licences in one foot, and two of them on the same syllable, which is highly unreasonable: for the two syllables, above mentioned, must first be contracted

[f] See the note on the passage in Dr. Clarke's edition of Homer, and also in that by Camerarius, small fo. In officina Hervagiana, 1541. To favour this supposition, the word is erroneously printed with one λ, in Camerarius's, Schrevelius's, and Dr. Clarke's editions, and perhaps in others.

into one; and again, which the grammarians do not notice, the syllable, when thus contracted, must be prevented from suffering elision with the first syllable of the next word, which, as that begins with a vowel, it regularly would; and, lastly, as before observed, the second syllable of Αχιλλης must undergo a change from long to short. The violence of this step is contrary to all reason, and totally unnecessary. If the foot be considered as an Anapæst, as, in its natural state, it really and unquestionably is, its quantity is exactly equal in value to the Dactyl, of which it is in fact merely a transposition. There is no contraction; the syllables all remain in their natural quantities; and the regular elision, authorized by rule, takes place in the absorption of the last syllable of Πηληιαδεω with the first in Αχιλλης. But, further, Πηληιαδεω, as it stands above, which Schrevelius, in his Lexicon, art. Πηληιαδεω, describes as the Ionic genitive by the exchange of ηι for ει, and of εω for ε, is not necessary to the metre of the verse: for the simple genitive, Πηληιαδε, without resorting to the Ionic dialect, will, without any change in the last of these instances, correctly stand thus:

Μῆνιν ἄ|ειδε θε|ὰ Πη|ληϊά|δε̆ Ἀ̆χιλ|λῆος.

because only one half of the diphthong ε is absorbed in the first syllable of Αχιλλης, a practice which perpetually prevails, and occurs in Homer. Many other instances of this kind may also be

produced from Homer, some of which had been actually noted down, and can even now be at any time found, but it was thought unnecessary to multiply examples.

Virgil has used a similar foot in the following line:

'Fluviorum rex Eridanus camposque per omnes[g],'

if the grammarians, for their own purposes, and to favour their own system of Licences, have not, as it is probable they have, preferred the above order of the words, to reading them thus, which is certainly, it must be confessed, by far the more musical:

Eridanus fluviorum rex camposque per omnes.

In the former case, the first foot is an Anapæst:

Flŭvĭō|rum rex | Erida|nus cam|posque per | omnes,

which the grammarians have endeavoured to convert into a Dactyl, by altering the quantities of the first and third syllables, or into a Spondee, by changing the quantity of the first syllable, and contracting the second and third syllables into one

[g] Virgil, Georg. lib. ii. v. 482. Ruddiman, Grammaticæ Latinæ Institutiones, 12mo. Edinb. 1756, p. 142, says, that the *i* is absorbed before the *o*, and that 'Fluviorum' is a trisyllable, which last assertion he again repeats, p. 147; but it is evident this does not cure the whole difficulty, as the first syllable of 'Fluviorum' still remains, as it naturally is, short.

long one [h]. For this change of quantity, in either case, no reason can be discovered, except that their system required either a Dactyl or a Spondee in this place, neither of which could be otherwise obtained; but this is no adequate cause. It is evident, from the natural quantities of the syllables, that an Anapæst is here used; and there is no occasion for any change of quantity or licence of any sort, because the admission of the Anapæst is perfectly consistent with the principle of receiving all equivalent quantities in exchange.

Horace, in his Epistles, lib. ii. ep. ii. v. 120, has also employed an Anapæst, exactly in the same place of the verse with the above example from Virgil. The instance is this:

Vĕhĕmēns | & liqui|dus pu|roque si|millimus | amni [i],

[h] Ruddiman, in his 'Grammaticæ Latinæ Institutiones,' 12mo. 6th edit. Edinb. 1751, p. 142, says, 'Fluviorum' is here rendered a trisyllable, by absorbing one of the two vowels in the other. See also ibid. p. 141. 147; but he does not notice any change in the quantity of the first syllable of 'Fluvi rum,' which consequently would remain short, as it is naturally.

[i] Ruddiman, p. 141, says, that 'Vehemens' is here rendered a dissyllable. 'Vehemens,' as here used, was certainly a wilful deviation from its real and usual quantity, because Horace himself, in the first book of his Epistles, Epist. 13, uses it in the accustomed manner, in the following line:

Sedulus | impor|tes ope|rā vĕhĕ | mēntĕ mĭ|nister.

Ralph Winterton, in his Observations on Hesiod, among the 'Poetæ Minores Græci,' 12mo. Cantab. 1635, in a note on the 'Operum et Dierum Liber,' lib. i. v. 20, gives that line thus:

Ἤτε καὶ ἀπάλαμνόν περ ὁμῶς ἐπὶ ἔργον ἔγειρει.

On

which the commentator on the Delphin edition has not noticed, or attempted to explain; but it is as it stands an indubitable example; and Bond, in his edition, 12mo. Lond. 1660, admits, p. 291, that it is an instance of an Anapæst for a Spondee.

Of the use of the Amphibrachys, the following instances occur. Homer uses it, in the first place of each of the three first of the following examples, and in the last place of the fourth line:

Ἕως ἐ|γὼ περὶ | κεῖνα πο|λιὼ βίο|τον συνα|γείρων [k].

Ἕως ὁ | ταῦθ' ὥ|ρμαινε κα|τὰ φρένα | καὶ κατὰ | θυμόν [l].

Τέως Ἀ|χαιοὶ | μὲν μέγ' ἐ|κύδανον, | οὕνεκ' Ἀ|χιλλεύς [m].

Χαλκίδα | τ', Εἰρετρι|άν τε, πο|λυσαφυ|λόν θ' Ἱς|ίαιαν [n].

On this he remarks that Gretser makes ἀπάλαμν a Dactyl, in his Grammar, but that it is undoubtedly an Anapæst for a Dactyl. The original line is, however, in one place, evidently corrupt, though certainly not in that to which Winterton refers. It should be

Ἧτε κα|ὶ ἀπάλαμ|νόν περ ὅ|μως ἐπὶ | δ' ἔργον ἔ|γειρει.

[k] Odyss. lib. Δ, v. 90.

[l] Iliad, lib. Σ, v. 15.

[m] Iliad, lib. Υ, v. 42. Kirchner, in his Prosodia Græca, in the Epitome prefixed to it, under the first of the three exceptions to the first rule, on the nature of short syllables, art. 4. admits that, in this line, an Amphibrachys is placed instead of a Dactyl. So he does, also, in the preceding instance above.

[n] Iliad, lib. β, v. 537, edit. Clarke. Priscian, edit. Putsch. col. 1320, in his tract 'De Metris Comicis,' says, that *s*, among the Greeks, often loses the power of a consonant, of which he gives the above line as a specimen; but it is not here the fact.

By Virgil it is used in the 211th line of his Æneid, book iii. thus:

Insulæ Ionio in magno, quas dira Celæno.

The grammarians contend, that, in the first foot, the diphthong is rendered short[o], because of the succeeding vowel; and that the three first syllables of 'Ionio' are, by altering the quantities of two of them, converted into a Dactyl. As scanned by them, therefore, the line would stand thus:

Insulæ | Ioni|o in mag|no quas | dira Ce|læno,

an example of submission and contradiction to rule, at the same time, which can never surely be tolerated. But, besides, this mode would require two Licences in the first, and two in the second foot. The diphthong, in the first, must not only be changed into a short syllable, but the natural elision between that and the first vowel in the next word, must be prevented. In the second foot, the first syllable, which, as being followed by a vowel, is short, must be rendered long; and the second syllable, which is long, because the word is of Greek origin, and in that language written with the letter ω, the long *o*, must be treated as if it was short. The grammarians are, however, in both instances, evidently and decidedly wrong; for the two syl-

[o] Ruddiman, p. 139, says, that long vowels and diphthongs, when they do not suffer elision, are common; but that sometimes they are short, as Virgil has made them; and of this he gives, as one instance, the line in the text.

lables of the diphthong are only dissolved, by which means the first foot becomes a Dactyl; and the last syllable of the diphthong is absorbed in the first of 'Ionio.' The second foot is in its natural state and quantity, an Amphibrachys ⏑ – ⏑, and received in exchange for a Dactyl, of which it is a mere transposition. Of this line, therefore, the following is the correct mode of scanning:

– ⏑⏑ ⏑– ⏑
Insula|e Ioni|o in mag|no quas | dira Ce|læno.

Other instances of the use of the Amphibrachys are the following, which, it is observable, are all rendered requisite from the necessity of introducing the proper adjective 'Ionius,' in its different cases, for which, of course, no substitute or exchange could be found.

⏑– ⏑
Ioni|oque ma|ri Male|æque se|quacibus | undis[p].

Nec potis | ⏑– ⏑
Ioni|as fluc|tus æ|quare se|quendo[q].

⏑– ⏑
Nosse quot | Ioni|i veni|unt ad | litora | fluctus[r].

But this is no objection, even though no instance in the case of a common word, but only in a proper name, or one derived from it, has been actually as yet found, because the admission of this foot is clearly within the musical principle so often referred to[s].

[p] Virgil, Æneid, lib. v. v. 198.

[q] Virgil, Æneid, lib. iii. v. 671.

[r] Virgil, Georg. lib. ii. v. 108.

[s] Dionysius, a Greek poet, cited in Kirchner's Prosodia Græca, p. 94, has, in v. 533, introduced the word Ιωνιδες, the

Of the use of the Proceleusma, the instances are equally certain. It occurs plainly in the first foot of the following line:

Παρά μέν οἱ ὦρια κεῖται, ὅσα δρυός ἄκρα φέρονται.

In the Westminster Greek Grammar, entitled 'Institutio Græcæ Grammatices Compendiaria, in 'usum Regiæ Scholæ Westmonasteriensis,' edit. Lond. 1779, p. 154, it is true this line is given as an example of the rule there laid down, that, before consonants, vowels and diphthongs are often rejected; and, to favour this supposition, it is there also thus printed:

'Παρ' μέν οἱ ὦρια κεῖται, ὅσα δρυὸς ἄκρα φέρονται.'

But the first foot is a Proceleusma, by dissolving the diphthong οι; the second a Dactyl, by absorbing the syllable ι, of the diphthong οι, in the first syllable of ωρια, which is no Licence; and the third foot is a Dactyl, by dissolving the diphthong in the last syllable of κειται, and absorbing the letter ι of that syllable in the first syllable of οσα; and this, again, is no Licence, because, from a multitude of examples which might be collected from Homer, it seems to have been the ordinary course of the Greek Prosodia. The above line ought, therefore, to be thus scanned:

quantities of the syllables of which, decidedly justify the mode of scanning in the text. Dionysius's line is as follows:

Ταῖς δ' ἔπι | νῆσοι εἴ|ασιν Ἰ'|ωνίδες | ἔνθα δὲ | Καῦνος.

Παρὰ μὲν οἱ ὧρια | κεῖται ὅ|σα δρυὸς | ἄκρα φέ|ρονται [t]:

in consequence of which, it is a clear authority for the use of the Proceleusma [u]. Virgil has also introduced it in the following lines:

Hærent parietibus scalæ postesque sub ipsos [x].
Parietibusque premunt arctis et quatuor addunt [y].

[t] Παρα consists of two short syllables, and is used as such in the following instance in Homer's Iliad, book A, v. 34:

Βῆδ' ἀκέ|ων παρὰ | θῖνα πο|λυφλοίσ|βοιο θα|λάσσης.

[u] Homer, in his Iliad, book β, v. 185, has given, in the following line, a decided instance of the use of the Proceleusma:

Αὐτὸς | δ' Ἀτρεί|δεω Αγα|μέμνονος | ἀντίος | ἐλθών.

It has been already remarked, that, in the case of an elision of a diphthong, it is a frequent practice with the Greeks, to retain one half of it, and not to suffer the whole to be absorbed. The case is the same with η and ω; and, consequently, in the above line the ω is to be considered as a long syllable, one half of which, being lost in the elision with the first syllable of Αγαμεμνονος, there still remains the quantity of a short syllable belonging to the ω, and unabsorbed, so as to render the foot a Proceleusma.

[x] Virgil, Æneid, lib. ii. v. 442. Ruddiman, p. 147. 'Vulgo 'docent in versu Hexametro alios nonnunquam, præter Dac- 'tylum et Spondæum, pedes reperiri, ut Proceleusmaticum in 'hoc Virg.

'Hærent parietibus scalæ postesque sub ipsos,

'et Anapæstum in hoc ejusdem,

'Fluviorum rex Eridanus camposque per omnes.

'Verum in his 'Parietibus' quatuor syllabarum est, 'Fluviorum' 'trium, per synecphonesin, ut supra docuimus.' p. 140. Ruddiman, p. 147.

[y] Virgil, Georg. lib. iv. v. 297. Ruddiman, p. 142, says

Genua labant gelido concrevit frigore sanguis[z].
Velleraque ut foliis depectant tenuia Seres[a].
Ædificant sectaque intexunt abiete custos[b].
Tenuia nec lanæ per cœlum vellera ferri[c].

In the two first, the grammarians endeavour to evade the difficulty, by directing, that 'Parietibus' should be read 'Parjetibus,' so as to produce a contraction of two syllables into one, and make the first syllable in the word long by position.

But, if the Proceleusma be considered as received instead of a Dactyl, of which it is merely a resolution, and it is certainly so received, no violation is necessary. The lines, therefore, should, in reality, be thus scanned;

Hærent | părĭĕtĭ|bus sca|læ pos|tesque sub | ipsos.
Părĭĕtĭ|bus que pre|munt arctis et | quatuor | addunt.

Parietibus here is to be considered as a tetrasyllable, and be read Parjetibus.

[z] Virgil, Æn. lib. xii. v. 905. Ruddiman, p. 142, says, Genua is here to be considered as a dissyllable, and should be read Genva. Ralph Winterton, in his Observations on Hesiod, among the 'Poetæ Minores Græci,' 12mo. Cantab. 1635, in a note on the 'Theogonia,' v. 850, speaks of this and the following verse from Virgil's Æneid, l. v. 432:

Genua labant vastos quatit æger anhelitus artus,

as two decided instances of the Proceleusma.

[a] Virgil, Georg. lib. ii. v. 121. Ruddiman, p. 142, says, Tenuia here is to be considered as a trisyllable, and be read Tenvia.

[b] Virgil, Æn. l. ii. v. 16. Ruddiman, p. 142, says, Abiete here is to be considered as a trisyllable, and be read Abjete.

[c] Virgil, Georg. lib. i. v. 395.

Gĕnŭă lă|bant geli|do con|crevit | frigore | sanguis.
Vellera|que ut foli|is de|pectant | tĕnŭĭă | Seres.
Ædifi|cant sec|taque in|texunt | ăbĭĕtĕ | custos.
Tĕnŭĭă | nec la|næ per | cœlum | vellera | ferri.

Besides being thus admissible in other situations of the verse, each of these feet, the Anapæst, the Amphibrachys, and the Proceleusma, and the same may be said of the Dactyl also, may be as legitimately received in the sixth or last foot of an Heroic Hexameter verse, in exchange for the Spondee. In general, this last foot is limited to the Spondee alone, but instances occur in Homer, Virgil, and Horace, where the above sorts of feet are employed in the last foot of the verse, to supply the place of a Spondee, as the following examples will show:

Dactyl:

Troas | relliqui|as Dana|um atque im|mitis A|chīllĕĭ [d].
Pergama | relliqui|as Dana|um atque im|mitis A|chīllĕĭ [e].
Nos mi|randa qui|dem sed | nuper | consule | Jūnĭŏ [f].
Vilis a|mico|rum est an|nona bo|nis ubi | qūid dĕĕst [g].
Inseri|tur ve|ro ex fœ|tu nucis | arbutus | hōrrĭdă [h].
Nec tan|tum Rhodo|pe mi|rantur et | Ismarus | Ōrphĕĭ [i].

[d] Virgil, Æneid, lib. i. v. 30.
[e] Virgil, Æneid, lib. iii. v. 87.
[f] Juv. as cited by Ruddiman, p. 141.
[g] Horace, Epist. lib. i. Ep. xii. v. 24. Ruddiman, p. 141.
[h] Virgil, Georg. lib. ii. v. 69. Ruddiman, p. 147.
[i] Virgil, Bucol. Eclog. vi. v. 30. Ruddiman, p. 147.

Anapæst:

Proptere|a quia | corpus a|quæ na|turaque | tĕnŭīs[k].
Cum te | flagran|ti de|jectum | fulmine | Phăĕthōn[l].
Notus a|mor Phæ|dræ no|ta est in|juria | Thĕsĕī[m].
Divitis | uber a|gri Tro|janæ opu|lentia | dĕĕrīt[n].

Amphibrachys:

Χαλκίδα | τ', Εἰρετρι|άν τε, πο|λυζαφυ|λον θ' Ἰσ|τιαιαν[o].

Ruddiman, p. 147, endeavours to make an elision of the last syllable of each of the two last verses, in the first class above, with the first syllable of the next succeeding verse, in the original author, as that begins with a vowel; but it is plain that could never have been intended as the foundation of the practice, because, among the above examples, are some verses, which do not end with a vowel, or the letter *m*, and where an elision is consequently impossible. Nor can they be justly considered as the consolidation of two vowels, because the fourth does not terminate with a word capable of any such elision or contraction.

[k] Lucretius, as cited by Ruddiman, p. 142.
[l] Varro, as cited by Ruddiman, edit. Edinb. 1756, p. 141.
[m] Ovid, Fasti, lib. vi. v. 737. Ruddiman, p. 141.
[n] Virgil, Æn. lib. vii. v. 262. Ruddiman, p. 141.
[o] Homer, Iliad, lib. β, v. 537, edit. Clarke.

SECTION X.

Iambic Metre, of what Feet that consists.

Victorinus's opinion that there are three sorts of Iambic, viz. Iambic, Trochaic, and a mixture of both.—Remarks on it.—Eight sorts of feet deducible from the Iambus and Spondee, the two fundamental feet of the Iambic.—What they are, stated.—Five of these already acknowledged by Grammarians.—Trochee not admitted by them.—Victorinus, his opinion on that point.—Terentianus Maurus, his sentiments on that subject.—Amphibrachys not received by the Grammarians—Nor Proceleusma.—An example of the Proceleusma.—Trochee admissible, and no reason for excluding it.—Instances from Æschylus, Sophocles, and Juba.—Juba's opinion.—Amphibrachys and Proceleusma equally admissible.—Difficulty of finding, on any occasion, an actual example, even for a common fact.—But the fact, if reasonable in itself from principle, not therefore to be rejected.

VICTORINUS, speaking of Iambic metre, says, it consisted of three sorts, Iambic, Trochaic, and a mixture of both [p]. This idea, wherever it was obtained, for he does not notice the principles of Music as his guide in it, most certainly approaches

[p] 'Sed ut jam ad conditionem Iambici Metri disciplinamque 'redeamus, tres ejus species, per quas profluit, enitar attin-'gere, quarum prima Iambica, sequens Trochaica, tertia ex 'utroque mixta reperitur.'—Victorinus, edit. Putsch. col. 2571.

much nearer to the true and original state and subsequent practice of Poetry, than perhaps any other that can be produced from among the writings of the Latin grammarians. What he terms a mixture of both the Iambic and Trochaic was, no doubt, the Iambic in its earliest state, into which, in consequence of the musical principle, so often already necessarily referred to, the Trochee, the Spondee, and all feet equal to either of those, might be received. The Iambic and Trochaic, as distinguished from each other, were nothing but the two sorts formed out of the original, by a separation in after-times.

From the Iambus and the Spondee, the two fundamental feet of the Iambic, it is evident eight sorts of feet, including those two, may be produced.

From the Iambus.		From the Spondee.	
The Trochee.....	– ⏑	The Dactyl.....	– ⏑ ⏑
The Tribrachys	⏑ ⏑ ⏑	The Anapæst.....	⏑ ⏑ –
		The Amphibrachys ..	⏑ – ⏑
		The Proceleusma ...	⏑ ⏑ ⏑ ⏑

Of these several feet, five, the Iambus, Tribrachys, Dactyl, Anapæst, and Spondee, are universally allowed by all the grammarians, as admissible in Iambic [q]; but they do not admit the Trochee [r],

[q] See Priscian 'De Versibus Comicis,' edit. Putsch. col. 1519.

[r] Victorinus, edit. Putsch. col. 2529.

because they erroneously conceived that constituted a different species[s]; nor the Amphibra-

[s] Terentianus Maurus, edit. Putsch. col. 2442. Priscian, edit. Putsch. col. 1321, from Juba, has inserted the following passage, in which he mentions the practice of introducing Trochees into the Iambic, though he ignorantly censures the custom: 'Qui, ergo, confuderunt et multiformiter conjugaverunt 'hoc genus versuum, omnibus vel locis indifferenter posuerunt 'Trochæos, aut pro Spondeis, aut pro Dactylis; et hæc est 'quoque vitiosa confusio, ut

"Siqua flagella jugabis, ante putare decet,
"Ne resoluta et vidua ulmus et cornus
"Agri dissidium dare Nysia rura queant."

Juba has certainly misunderstood the reason for admitting the Trochee, when he says it was received instead of the Spondee or Dactyl; for it is evident it is instead of the Iambus. The musical principle, so often mentioned, is certainly a sufficient reason for contending that all feet, equal in value, are admissible, and the Trochee with the rest; and this principle is so reasonable, that it is unnecessary to inquire whether the verses mentioned by Juba are, or not, properly considered as Iambic. Priscian, edit. Putsch. col. 1328, says, 'Æschylus in Επια επι 'Θηβαις:

"Ην τὸ | μεδον|τος σῆ|μα καὶ | μέγας | τύπος."

'In principio enim Trochæum posuit. Quem imitans Sophocles, 'teste Seleuco, profert quædam contra legem metrorum, sicut 'in hoc:

"Αλφε|σιβοί|αν ἣν | ὁ γεν|νήσας | πατήρ."

'Hic quoque Iambus a Trochæo incipit.' If Priscian is right in calling the former of these lines Iambic, there is also a Trochee in the fifth place; for the line must be scanned thus:

Ην τὸ | μέδον|τος σῆ|μα καὶ μέ|γας τύ|πος.

Of the three lines given by Priscian above, the first is a Trochaic Trimeter catalectic; the second an Iambic or Trochaic Trimeter acatalectic; and the third, an Iambic or Trochaic Tri-

chys or Proceleusma, because they had not found an actual instance [t].

Terentianus Maurus, as Victorinus remarks [u], has stated that, in the second foot of a Trochaic verse, an Iambus might be introduced, though Victorinus also observes, that the very same author, Terentianus Maurus, had excluded the Trochee from the Iambic [x]. This inconsistency evi-

meter acatalectic; but in this last, 'dare' must be read 'dari,' to make it the necessary metre; and, in every one of them, the Iambus and Trochee are intermixed. Other instances of this intermixture have been already mentioned.

[t] Victorinus, however, seems to admit the fact of the actual occurrence of the Proceleusma, which he endeavours to avoid by a Poetical Licence; for he says, edit. Putsch. col. 2572, 'Sane accidit nonnunquam, ut pro Anapæsto, aut Dactylo, 'aut Spondeo, quatuor breves primo pede ponantur, tanquam,

'Beneficia pro re colere sapientis viri est,

'qui, aut per synalœphen scanditur, aut duobus brevibus in 'unam longam copulatis explicatur;' but he is evidently deceived in supposing a Licence necessary, and in confining its introduction to the first foot only.

[u] Victorinus, edit. Putsch. col. 2529. See also Terentianus Maurus, edit. Putsch. col. 2432. The passage in Victorinus is as follows: 'Trochaicum metrum eosdem pedes quos et Iam-'bicum recipere manifestum est, eadem enim utriusque pro-'genies est, excepto dumtaxat Iambo, simili inter se contra-'rietatis ratione, qua et Trochæi in Iambo excluduntur. Quan-'quam Terentianus, non pœnitendus inter cæteros artis metricæ 'auctor, sedulo refragetur. Nam secundam sedem in Trochaico 'versu Trimetro acatalecto, velut legitimam Iambo assignat, 'cum idem ab Iambico metro Trochæum excluserit.'—Victorinus, inter Grammat. Lat. Auctores, a Putschio, col. 2529.

[x] Ibid. col. 2529. The lines in Terentianus Maurus are these:

'Quid? non Trochæus temporum est æque trium?
'Est: sed Trochæo longa prior syllaba,

dently arose from his writing from examples only, and not from principle. No reason could exist for excluding the Trochee from any situation in the Iambic, in its original general state; and his acknowledgment that the Iambus might occur in a Trochaic verse, is a plain confession that the Iambic and Trochaic are in fact the same[y]. That they were so originally, cannot be doubted; because they both spring from the same musical principle, of One to Two, or Duple Proportion; and what advantage may be derived from separating them, is a point which remains to be proved; but does not concern the present inquiry, relating as it does to Poetry in its early and original state.

By the authority of Terentianus Maurus, who admits the Iambus into the Trochaic, and consequently recognises the reasonableness of the same practice as to the Trochee in the Iambic; by the instances from Euripides and Sophocles above referred to; and by the considerations just stated, it is conceived that the use of the Trochee, one of the three less customary feet in Iambic, may be

'Brevis autem Iambo, longa post, cui non potest
'Longam Trochæus subdere, et brevem suam
'Brevi sequentis, qua fit hoc Iambicum:
'En cur Iambo non Trochæus serviat,
'Qui metron ipse copulat Trochaicum,
'Præbetque nomen, ut loquemur postmodum.'

[y] Both Euripides and Sophocles have introduced the Trochee into an Iambic verse. See the instances from each in a preceding note.

justified; and, although no actual instances of the Amphibrachys and Proceleusma, the other two remaining feet of those three, have been given, or as yet found, except, indeed, that of this last produced by Victorinus, inserted in a former note, it seems highly irrational to suppose that, when the principle in them all was the same, and some had been admitted, the rest, without any reason, for none can be suggested, should have been excluded from insertion.

None but those who have tried it, can be in any degree aware of the extreme difficulty of finding, when it is wanted, an actual example to justify a rule universally acknowledged, and which no man of sense would ever think of questioning. Of this difficulty, Dr. Carey, of Islington, has given a remarkable instance[z], which may serve to check the presumption of those who think nothing allowable but what they can find to have been really practised. Many things may be lawfully done by a man, which yet he may never have oc-

[z] At the end of a note, on the Advertisement to his 'Latin 'Prosody made easy, abridged for the Use of Schools,' edit. 12mo. Lond. 1809, speaking of his 'Latin Prosody made easy,' the original work, he says, 'I will here only add, that, after its 'publication, I found among my papers a memorandum which 'had escaped my notice at the time of writing that preface, 'viz. that I had, with the assistance of the Dauphin Index, ex-'amined one hundred and forty-three passages of Virgil, for a 'verse, to prove the quantity of the nominative AS of the 'first declension, without finding a single one to my purpose.— 'It was time to desist.'

casion to do, in the whole course of his life; and his forbearing to use that power, is no evidence of his not possessing the right, unless coupled with some substantial reason why he ought to have used it, or why he could not have possessed it. Homer or Virgil might each, if they had so pleased, have begun their poems of the Iliad and Odyssey, and the Æneid, with other words, than they have chosen, because there is no reason why they should have been limited to those they have used: and, as it was optional with them how they would begin, their having preferred the present mode, is no argument to prove they might not, had they chosen it, have begun or expressed themselves in any other manner which they had thought fit.

The inability, therefore, to produce an actual example, even admitting, which is not believed to be the case in the present instance, that no such example does in fact exist, is no evidence that such a measure as that which it is wanted to justify was unlawful, unless it can be shown, in addition, why it was unlawful. The necessity for using such a step might, perhaps, have never occurred; but the mere circumstance of its not having been used, is no proof that, had such necessity occurred, that mode would have been rejected. On every ground, therefore, that can be suggested, the most reasonable conclusion certainly is, that, as all rested on the same foundation, and some are known to have been

used, the rest, including all that could in any way be produced from the Iambus or the Spondee, might have been lawfully also, and probably were, employed in like manner, whenever the Poets needed their assistance.

SECTION XI.

Bacchiac or Pæonic Metre, what Feet it admits.

Pæonic erroneously divided into three sorts, Pæonic, Bacchiac, and Cretic.—For this division Poetical Licences unnecessarily introduced, even by Bentley.—Pæonic supposed by some invented by Aristophanes.—Used by Cratinus and Archilochus.—Hephæstion's opinion as to Pæonic.—It admits, as appears from specimens given by Bentley, feet of six times, as well as those of five.—Enumeration of feet admissible.

PÆONIC metre has been usually, though erroneously, divided by the Grammarians into three distinct sorts; Pæonic, as consisting of the Pæons; Bacchiac, and Cretic; and these they have endeavoured to keep separate, though, in fact, they are all but one and the same[a]. The consequence of

[a] Diomedes, edit. Putsch. col. 506, speaking of Pæonic Metre, says, 'Pæonicum Metrum quod plerique Rhythmicum 'esse dixerunt, constat priore Pæone. Admittit vero et quar-'tum, Creticum, et Bacchium, a brevi qui est; a Dimetri hoc 'enparabase Aristophanes composuisse creditur.'—Fortunatianus, edit. Putsch. col. 2679, says, De Pæonico Metro, 'Pæo-'nicus versus quadratus, ab Aristophane comico compositus est.' —From these two passages it should seem these authors thought it invented by him. But Plotius, edit. Putsch. col. 2661, speaks of it as used by Cratinus, who lived about 453 years before our Saviour (Saxii Onomast. vol. i. p. 35); whereas Aristophanes did not flourish earlier than between 422 and 418 years before Christ. It has, however, been already shown, in Section VI, that it was used by Archilochus long before.

this conduct has been the necessary introduction of Poetical Licences, without which they could not be kept asunder [b]; a circumstance sufficient in itself to show there was no real difference between them. Springing, as they all do, from one and the same musical proportion of Three to Two, which, as has been noticed before, is termed Sesquialteral, it is evident they cannot be correctly considered as distinct sorts. They will, therefore, here be deemed as of one kind, and treated of under the general name of Pæonic, as more usual, though, in fact, it seems that this kind of verse was first employed in the hymns to Bacchus [c], and that the Bacchius was the foundation, in exchange for which, the rest of the feet were occasionally introduced.

Hephæstion describes the Pæonic as being of three sorts, the Cretic, the Bacchiac, and the Palimbacchiac; and says, that it receives the resolutions called the Pæons [d]. In another place he

[b] Bentley, in his 'Emendationes ad Ciceronis Tusculanas,' inserted at the end of 'Ciceronis Tusculanarum Disputationum 'Libri V. ex recensione Joannis Davisii, Coll. Regin. Cantab. 'Socii,' 8vo. Cantab. 1709, p. 49, before referred to, has given some verses from Plautus and Terence. Of these, some he supposes Cretic and some Bacchiac; and he has accordingly kept the two sorts separate, although, to prevent their intermixture, he has been obliged to imagine Licences introduced, which do not really exist. See the lines themselves, and the observations given on them in Section XXV. infra.

[c] See Sect. VI.

[d] 'Το δὲ παιωνικὸν, εἴδη μὲν ἔχει τρία, τό, τε κρητικὸν, καὶ τὸ βακχειακὸν, καὶ τὸ παλιμβακχειακὸν, ὃ καὶ ἀνεπιτήδειόν ἐστι πρὸς μελοποιΐαν,

notices that, by the resolution of the long syllables of the Cretic, five short syllables may be received. Of these different sorts he has given specimens, and, amongst the rest, one where all the feet but the last consist of five short syllables, and that last is one of the Pæons [e]. But the instances of Bacchiac and Cretic verse which Bentley has given from Plautus and Terence, in his 'Emendationes 'ad Ciceronis Tusculanas,' before referred to, and which will be found here inserted in Section XXV. infra, have ascertained that, besides the abovementioned feet, which are each equal to five short syllables, these verses also admitted the Molossus,

'τὸ δὲ κρητικὸν, ἐπιτήδειον· δέχεται δὲ καὶ λύσεις τὰς εἰς τὰς καλουμενὰς 'παίωνας.' Hephæstion, a Pauw, 4to. Traject. ad Rhenum, 1726, p. 41.—'Ἐν δὲ ποίημα ἐπετήδευσε συνθεῖναι, ὥστε ἀμφοτέρας τὰς 'ἑκατέρωθεν τῦ κρητικῦ μακρὰς λύσεις των ἐκ πέντε βραχειῶν παραλαμ-'βάνειν, πλὴν τας τελευταίας, ἐφ' ἧς τον τέταρτον παραλαμβάνει παίωνα.' Ibid. p. 43.

[e] Victorinus, edit. Putsch. col. 2544, speaking of the Pæonic, says, that the verses either consist of the Pæons of five times, of the Bacchius of five times, or the Cretic of five times, after which, he says, 'Ubi enim non pedum sed nume-'rorum ratio subsistit, non pedes pedibus pares restituuntur, 'sed tempora temporibus adæquantur. Quidam trisyllabis et 'tetrasyllabis admixtis pedibus hoc genus versuum et composu-'erunt, et indifferenter ista compositione usi sunt. Nam aut 'Creticis, aut eorum solutionibus, id est, Pæonibus aut primo 'aut quarto indifferenter mixtis, carmen ediderunt; sed et 'Bacchiacis et Creticis conjugationibus adæque usi sunt.—Unde 'datur intelligi eundem pedem, per solutionem Cretici et 'Bacchii, communem esse utriusque, cui par similisque hic 'Rhythmus, qui ex quinque continuis brevibus syllabis con-'stat. Est enim totidem temporum quot et Pæon pes et Bac-'chius et Amphimacrus.'

Choriambus, Di-Trochee, and other feet equivalent to six short syllables [f]. On the musical principle before noticed and explained, by which all equivalent quantities might be introduced, it is reasonable, therefore, to conclude, that all the above-mentioned feet, as well those equal to six, as those equivalent only to five short syllables, were received, together with all such, as by the change of one long for two short, or of two short for one long syllable, could be produced from those feet. In consequence of these facts, the following will be the several sorts of feet admissible:

Antibacchius	⏑ – ⏑	Molossus	– – –
Pæon 1	– ⏑ ⏑ ⏑	Ionicus Major	– – ⏑ ⏑
Cretic	– ⏑ –	Choriambus	– ⏑ ⏑ –
Bacchius	⏑ – –	Di-Trochee	– ⏑ – ⏑
Pæon 2	⏑ – ⏑ ⏑	Trochee and Tribrachys	– ⏑ ⏑ ⏑ ⏑
Pæon 3	⏑ ⏑ – ⏑	Iambus and Trochee, or Antispast	⏑ – – ⏑
Pæon 4	⏑ ⏑ ⏑ –	Di-Iambus	⏑ – ⏑ –
Tribrachys and Pyrrhichius	⏑ ⏑ ⏑ ⏑ ⏑	Iambus and Tribrachys	⏑ – ⏑ ⏑ ⏑
		Ionicus Minor	⏑ ⏑ – –
		Anapæst and Pyrrhichius	⏑ ⏑ – ⏑ ⏑
		Tribrachys and Trochee	– ⏑ ⏑ ⏑ – ⏑
		Tribrachys and Iambus	⏑ ⏑ ⏑ ⏑ –
		Di-Tribrachys	⏑ ⏑ ⏑ ⏑ ⏑ ⏑

[f] Bentley, in his dissertation 'De Metris Comicis,' prefixed to his Terence, notices, p. 1, that Bacchiac and Cretic verses are to be scanned by single feet.

SECTION XII.

Origin of Comedy and Tragedy.

Rites of Bacchus made Poetry familiar to the common people. —Keepers of Cattle wanted employment for their faculties. —Betook themselves to Poetry.—Terpander first set words to Music.—Dialogue invented by Alexamenes Teius.—Competitions in verse encouraged at sheep-shearing feasts. —Poems, why so called.—Contests of this kind exhibited in public, on other occasions.—Comedy arose from these.—Theatrical productions, how exhibited originally.—At first one actor only.—A second introduced.—The number increased still further.—Comedy not originally sung through the streets.—Susarion, the first who furnished poetical performances to the people at large.—What they probably were—Comedy originally a Chorus of Singers, without actors.—Plot for Comedy, and Dress for the actor, when and by whom introduced.—Comedy, when first so called.—Etymology and reason of the name.—Tragedy not then invented.—Improvements in Comedy by Epicharmus and Phormis. —Comedy, at this time, no more than a Chorus of Singers and Musical Performers.—The same with that which flourished in the first age of Comedy at Athens.—Improvements under Pericles.—Brought to perfection by Eupolis and Aristophanes.—Comedy, in the two first ages, called the Old.—Its characteristics.—Athens taken by Lysander.—Comedy restricted.—Third age of Comedy—Styled the Middle Comedy.—Its peculiarities.—Further restrictions on it in the time of Alexander.—Fourth age of Comedy—Called the New Comedy.—Its characteristics.--The Romans only copied the New.—Livius Andronicus first introduced Comedy at

Rome.—Characteristics of the four different ages of Comedy more distinctly stated.—Origin of Tragedy.—Comedy the earlier of the two.—Etymology of the name Tragedy.

From the composition of Poems, Songs, and Hymns, in honour of Bacchus, and the introduction of these and other pieces of Poetry into his rites[g], at the celebration of which, as a religious festival, the common people were at least present; one very natural consequence was seen to arise. It not only tended to render Poetry more familiar to them, and to excite in them a taste for it, as an accompaniment to festivity; but it also, at the same time, furnished to those, whose occupation left the mind vacant, and in want of some object to employ its faculties, the opportunity and inducement to endeavour at imitation, in the production of compositions in verse, on subjects better suited to their own taste and condition. No occupation seems to require less of intellect, than that of a keeper of cattle; and, from the leisure which these persons experienced in the continual exercise of their daily profession, those who earliest applied themselves to the practice and cultivation of Lyric Poetry, appear to have been, in fact, Shepherds and Herdsmen.

Among all nations, and in all countries, tending sheep seems to have been, as from its nature and necessity it was likely it should, one of the most

[g] See Section VI.

ancient occupations. But, confining those employed in it to one spot, and yet affording them no exercise for the faculties of the mind, it could not fail of being tedious and irksome to all those on whom Nature had bestowed any considerable portion of intellect. To beguile the time, and lessen the fatigue of Indolence, which is frequently more oppressive than that arising from hard labour, these persons resorted to the practice of singing, or playing on the pipe, such melodies as they had learnt. As a voluntary task, they set themselves to compose words in verse to those melodies, in order that, in turn, these new words might be sung as Songs; and frequent practice in this kind of composition, without any object to distract their attention, soon rendered them in this, as it was naturally to be expected it should, extremely expert [h].

[h] 'Cæterum Clemens Alexandrinus, Stromat. α. de Ter-'pandro, "Μέλος "πρῶτος," inquit, "περιέθηκε τοῖς ποιήμασι, καὶ τὰς 'Λακεδαιμονίων νόμους ἐμελοποίησε Τερπανδρος ὁ 'Αντισσαῖος," quod 'Hervetus vertit, "Modos Poematibus primus adjecit et Lace-'dæmoniorum leges numerosis versibus scripsit."—Prideaux, 'Marmora Oxoniensia,' among 'Notæ Historicæ ad Chronicon 'Marmoreum,' p. 199. From the Chronicle itself, p. 166, it appears that Terpander flourished 381 years before that Chronicle was written, which last event happened 91 years after the birth of Alexander. See the Chronicle itself, ibid. p. 173. Terpander lived 567 years before Christ. Prideaux, 'Marmora, Redin-'tegratæ Annotat.' p. 44. Moses was born 1576 before Christ, see Helvici Chron. p. 20; and David began to reign 1059 before Christ, Helvici Chronol. p. 40; so that Terpander was about 492 years subsequent to David, and about 919 posterior to Moses.

If two flocks of sheep happened by accident usually to feed near each other, whether they were kept, as might perhaps also be the case, by relations or friends, or by those who before had been total strangers to each other, it was highly natural that the two Shepherds, to dispel their mutual gloom, and relieve themselves from the burden of solitude, should enter into conversation: and, if either or both of these possessed, as, perhaps, they frequently did, some talent for Poetry, it was equally to be expected, that they should stimulate the Invention and Genius of each other, by the composition of alternate stanzas, or speeches in verse[i]. This accounts for the introduction of Dialogue into Pastoral Poetry; and, on similar models, the Idyls of Theocritus and the Bucolics of Virgil have been formed.

Competitions of this kind, affording, as they did, considerable scope for Invention, were capable, no doubt, of being rendered, by those of adequate talent and promptness to support the contest, sources of gratification and entertainment to such of their auditors as perhaps had neither inclination nor skill to carry them on themselves. For this reason, no doubt, the practice was promoted and encouraged among the Shepherds at their meet-

[i] Scaliger, De Poetice, lib. i. cap. 3, says, 'Dialogi, au-'tem, inventor videtur Alexamenes Teius;' but who he was, or when he flourished, he has not mentioned, or on what evidence he founded his opinion.

ings, sheep-shearings, feasts, and other opportunities of assembling together; and, as additional inducements, rewards were proposed for those competitors, who, in the judgment of the rest, should excel and distinguish themselves in this literary contention. By these means, and for these reasons, such compositions seem, in after-times, to have been rendered an essential and indispensable part of the entertainment of the company assembled, and to have obtained so great a degree of celebrity, as to require that a new and peculiar name should be given to them. Their subjects were too various and indefinite to admit of their being characterized by any appellation referring to them; but the circumstance of their original introduction by Shepherds, was found to suggest a fit and adequate description [k]. They

[k] Although the original ascribed to Pastoral Poetry in the text has very strong probability for its support, it is still also necessary to mention some other facts, from which the appellation might possibly have been derived. Josephus, in his Answer to Appian, lib. i. cap. 3, notices that the Jews were, in Egypt, originally termed the Shepherds. This was, no doubt, in consequence of the account which Joseph directed his brethren to give of themselves, when they should be introduced to Pharaoh, by saying they were Shepherds. See Genesis, xlvi. 32 and 34. Linus is said to have carried learning from Phœnicia into Greece. See Sect. IV. above. Phœnicia is the land of Canaan, Selden De Diis Syris, p. 16; and the poetical compositions of the Jews, such as those of Moses and David, &c. in all kinds, were certainly anterior to every one of a similar nature by the Greeks. See Sect. II. above. It is far from improbable, therefore, that the Greeks, in reference to their origin, might

were therefore denominated Poems, a name derived from Ποιμην, Pastor[l], a Shepherd, and ασμα, Canticum[m]; and formed, probably, by taking the first syllable of the first, and the whole of the last word, and which, when thus compounded, produced Ποιασμα, easily corrupted to Ποιημα[n]. Or the last word might be Ημα, from Ιημαι, mitto, which, though rendered by Schrevelius 'Telum 'missile[o],' might equally imply any thing sent, and, therefore, by no means improperly, any production or poetical composition[p]. Or it might be a substantive, formed by rejecting the letter σ, from the perfect tense ησμαι, of the verb Ηδομαι, delector[q]; as any of these words give a competent sense: and, certainly, it might have been used without

have characterized Poems by the appellation of the Songs of the Shepherds, in allusion to the Songs of the Israelites, or Shepherds, the inhabitants of the land of Canaan.

[l] Schrevelii Lexicon, art. Ποιμην.

[m] Ibid. art. Ασμα.

[n] Scaliger, De Poetice, lib. i. cap. 4, says, 'A genere, 'autem, pastionum sortita sunt nomina, ac, quanquam ποιμην 'omnem comprehendit custodiam, παρα το εν ποια μενειν, tamen 'Opilionibus solis attributum maluere; unde et ποιμνικα, ii can-'tus, quibus illi sese atque alios oblectarunt.' The passage in the text was written some time before that in Scaliger had been seen; and the coincidence of opinion, as to the origin of the term Poem, is therefore fortuitous.

[o] Schrevelii Lexicon, art. Ημα.

[p] The substantive, Ejaculation, in our own language, is an instance in point, which, though derived from the Latin, Ejaculor, to throw or shoot out, means a short prayer darted out occasionally. See Johnson's Dict.

[q] Schrevelii Lexicon, art. Ησμαι.

the censure of too great violence; for the rejection of the σ is no greater an effort than has been frequently practised and allowed between the spelling and pronunciation in the French language.

The popularity of this kind of compositions, and the attachment shown to them, when produced at these feasts, which, of course, did not often happen, because the feasts themselves but rarely occurred, induced some persons to think that more frequent repetitions of such compositions, not confined merely to shepherds, or those who were present at this sort of feasts, but extended to the people at large, nor limited to the time of sheep-shearing, but performed occasionally, whenever opportunity offered, would equally prove a source of gratification to the audience, and of emolument to the performers themselves. With this view, some of these associated together; but, travelling about from place to place in a waggon, without having any established place for performance, they had no other alternative, than to sing, as they did, from the waggon in which they travelled[r], a great variety of Songs and other vocal compositions. Of what species these were, is no where distinctly ascertained; but, from a composition of Susarion, still existing, which is supposed

[r] Horace, in the following lines, De Arte Poetica, v. 275, expressly says that they did so as to Tragedy:

'Ignotum Tragicæ genus invenisse Camœnæ
'Dicitur, et plaustris vexisse poemata, Thespis,
'Quæ canerent, agerentque, peruncti fæcibus ora.'

to have been one of them, and consists of a satire on Women, comprised in four Iambic Greek verses [s], it is probable they were sometimes single Songs; sometimes, in reference to their original form, as since exhibited by Theocritus and Virgil, they were, perhaps, Dialogues; and at others their subjects were as various as the temper, genius, and talents of their authors.

A very small transition was requisite, to convert compositions like those above mentioned, already in dialogue, and recited by different persons, into something like Comedy; and, if a poet of humour could meet with an arch tale for his foundation or plot, and could furnish it out with suitable speeches to be uttered by different persons, each sustaining some separate character, and representing one of the persons engaged in the original conduct of the events there represented, it is not to be doubted, that such a performance could not fail of abundantly pleasing the multitude; and that it clearly gives no indistinct idea of a dramatic composition, or Comedy.

Theatrical productions, exhibited on the regular stage of a theatre, even at a period subsequent to this now spoken of, were not, however, always conducted in the same manner; nor is there any reason to think that, originally, they were represented by different actors. On the contrary, the fact seems to have been, that at first

[s] Stobæi Sententiæ, a Gesner, fo. Tiguri, 1543, fo. 389, b.

the whole was represented by one person, and that the performance was broken into different acts, to give him time for necessary rest, in order to prevent any ill consequences from fatigue or over-exertion which might render him unable to proceed. In this state of the Drama, the sole actor, if he may be so called, was only a relator to the audience of the several events; and this mode seems much to resemble the recital of Epic Poems at feasts, by the Poets themselves. But to relieve this one actor, and to break the length of his narrative, a second actor was afterwards introduced[t], to whom, and not to the audience, the principal performer told his tale; and which second actor, by asking questions for more information, and expressing his own sentiments and feelings on what

[t] Aristotle, De Poetica, sect. iv. speaking of Tragedy, which he erroneously considers of earlier original than Comedy, says, 'Καὶ τό, τε τῶν ὑποκριτῶν πλῆθος ἐξ ἑνὸς εἰς δύο πρῶτος Αἰσχύλος 'ἤγαγε.'—'Primus numerum histrionum auxit Æschylus pro 'uno duobus adhibitis.' Aristotle, De Poetica, edit. 8vo. Oxon. 1760, p. 7 & 58. The same author, speaking of Comedy, sect. v. says, it is uncertain who settled the number of actors. It is clear this writer is mistaken in ascribing to Tragedy an earlier date than Comedy. Whatever might be the object of the Drama, when introduced, and established, the steps which he has stated are the necessary degrees to its previous reception and improvement as a Drama, and are, therefore, equally applicable to Tragedy and Comedy.—'Cratinus histriones in-'duxit, et Comœdiam in actus distribuit.' 'Notæ Historicæ ad 'Chronicon Marmoreum,' 'Prideaux, Marmora Oxoniensia,' 1676, p. 204, on the authority of the Prolegomena to Aristophanes.

he had heard related, broke the uniformity and tediousness of a long recital. The good success of this step was an inducement to the further extension of the number of actors, and to the increase of their importance, by giving them a greater share in the conduct of the plot; a practice, since that time, invariably followed in all subsequent dramatic compositions.

As well from evidence, as Reason, the above seems to have been the real and unexaggerated state of the case, with respect to the rise and origin of Comedy; and it appears still the more rational and probable, because its transitions are so gradual and free from violence. Those who talk of Comedy in the general and lax manner, as having been sung through the streets of the towns in Attica[u], and as exhibited by performers in a waggon[x], have been evidently contented with a very inadequate ground and foundation for their assertions and opinions. They have ascribed effects to inadequate causes, and have stated, as the result of certain facts, consequences which could never have followed, since it is plain, that, at the time when, according to their own account, these Songs and exhibitions prevailed, the subject represented had not only, neither in matter nor

[u] 'Notæ Historicæ ad Chronicon Marmoreum. Prideaux, 'Marmora Oxoniensia', p. 203, on the authority of Donatus, 'in 'Prolegomenis ad Terentium,' and the Scholiast on Aristophanes, 'in Prolegomenis ad Aristophanem.'

[x] See a former note.

form, assumed the characteristic distinction necessary to entitle it to the appellation of Comedy, but that several subsequent steps were still previously requisite, to give it any decided or peculiar designation whatever.

Susarion was the first person who undertook, at Athens, to furnish such performances in public to the people at large[y]; and he flourished between the 54th and 55th Olympiad, about 556 years before our Saviour[z]. He seems to have done little more than improve upon the former compositions, by, perhaps, writing better Songs, setting them to better melodies, and getting them sung by more musical voices and more skilful singers. Four lines by Susarion, as has been already noticed, are given by Stobæus, and also with the addition of a fifth in Bentley's Dissertation upon Phalaris, edit. 1777, p. 144. They have been very erroneously styled Comedy; but Bentley, p. 146, has, because they are spoken in the person of the poet Susarion, which, as he says, will go a great way towards a proof that they are no part of a play, very justly censured the impropriety of the term as applied. Comedy, though in this state it does not deserve to be so called, it is certain was originally extremely rude, and consisted only of a Chorus or company of Singers, without any ac-

[y] Diomedes, Gram. lib. iii. Scholiastes Aristoph. Clemens, Strom. lib. i. cited by Prideaux, p. 204.

[z] Saxii Onomast. vol. i. p. 23.

tors [a]. It had neither scenery nor plot, but merely related, in verses set to music, the transactions, failings, and follies of the inhabitants of the place, openly, at the same time, disclosing to all, the names of the persons themselves intended to be censured [b]. A fictitious plot for Comedy, together with a long robe, as a dress for the actor, which reached down to his heels, was first introduced on the stage by Epicharmus and Phormis, both natives of Sicily, and contemporaries, who flourished when Gelon and Hieron reigned in Syracuse [c]. In this latter country, and about that period, this kind of Drama, in reference to its origin, first received the appellation of Comedy, because, as it is there said, it had formerly been sung through the streets of the several towns in Attica [d]. The reason assigned is by no means satisfactory in itself, since the same might be said of all Songs; and these were no more than Songs, without any resemblance of Comedy, as it is even here described. And if its name had been derived from the above supposed circumstance, this kind of composition might, with equal ground, have been so termed at

[a] Notæ Historicæ, Prideaux, p. 204.

[b] Ibid. p. 204.

[c] Gelon, the son of Dinomenes, reigned in Syracuse 215 years before the writing of the Parian Chronicle; that is to say, 507 years before Christ. Prideaux, Marmora Oxoniensia, p. 170 (Parian Chron. Ep. 54), Annotationes, p. 62.

[d] Ibid. p. 204. Schrevelius, in his Lexicon, art. Κωμωδια, says, 'Κωμωδια, Comœdia, et Κωμωδος, Comœdus, quia δια τας κωμας αδει, per vicos canit, ex κωμη pagus, et αειδω cano.'

first, and not have waited, as it did, till this change, before it received a determinate, definite, and peculiar appellation. But the fact seems to have been, that it obtained its name from the change by which it had acquired, what it had not before, a decisive and distinct characteristic; and that, as by the peculiar Dress of the performers a degree of Ornament or Decoration had been bestowed on it, to which no other species of performance could lay claim, the name was intended to point out that as its characteristic distinction from any thing else. The probable etymology of the name Comedy, which has, however, been derived by some persons from other very corrupt sources, strongly leads to the conclusion, that the above was the reason on which the appellation was founded; for there is every ground to believe, from the proximity of the original words in sound, spelling, and sense, to the latter term, that Comedy was, in reality, formed from two Greek words, Κομμος, which signifies Ornatus, or Dress and Ornament [e],

[e] Schrevelii Lexicon, art. Κομμος. Aristotle, De Poetica, cap. vi. speaking of Tragedy, says, 'Επεὶ δὲ πράττοντες ποιοῦνται 'τὴν μίμησιν, πρῶτον μὲν ἐξ ἀναγκης ἂν εἴη τι μόριον τραγῳδίας ὁ τῆς 'ὄψεως κόσμος, εἶτα μελοποιΐα καὶ λέξις. ἐν τούτοις γὰρ ποιοῦνται τὴν 'μίμησιν.'—'Quoniam vero Agentes instituunt imitationem, ne-'cesse est ut ornatus eorum, quæ visui exhibenda sunt, pars 'aliqua sit Tragœdiæ; deinde Modulatio et Dictio, his enim 'imitationem instituunt.'—In a note on the word *sunt* of the above Latin passage, it is said, 'Seu apparatus.' Aristot. De Poetica, Oxon. 1760, p. 9 & 61. It is not intended here to

and Ωδη, a Poem; and meant, as it is imagined, when thus united, a Poem or Composition sung by persons in the peculiar Dress above mentioned. Or it might be derived from Κομβος, Nodus [f], and Ωδη, a Poem [g]; and, consequently, signify a poem, in which there was an intricacy and perplexity of plot, which is also one characteristic of Comedy, and was at that time peculiar to that, as Tragedy was not then invented [h].

consider how far, in such a performance, Music can be said to contribute to the Imitation or Resemblance of any thing. Aristotle certainly entertained some strange notions on that subject; but the above passage is cited, for the purpose of showing that he thought the Dress of the Characters an essential part of Dramatic Representations. It was in this particular that they differed from other sorts of Poetry.

[f] Schrevelii Lexicon, art. Κομβος.

[g] Ibid. art. Ωδη.

[h] Many other etymologies might be suggested, from the nature of Comedy itself, which is a much surer ground, than to refer its name to the adventitious circumstance, that merry poems were sung at merry meetings, in which no particular reference to Comedy can be traced. Κομψος, among other senses, means 'Vafer, crafty, cunning, sly. See Schrevelii Lexicon, art. Κομψος, which might refer to the cunning tricks which Comedy represents; and, if it be objected that in Κομμος, Κοσμος, and Κομψος, the first syllable is written with O *micron*, the short *o*, but that Κωμωδια is spelt with O *mega*, the long *o*, the answer is, that in all the three words above, the first syllable is long by position; and that, apparently, to preserve it of the same quantity, the persons who formed the word Κωμωδια, made the change, because, in the last word, the vowel is followed but by one consonant; and if they had not done so, it would have been naturally short. Scaliger, Poetices lib. i. cap. 5, says, speaking of Pastoral Compositions, 'Ab his' [sc. Pastoralia] 'orta postea

When Epicharmus had produced, before the wife of Hiero, king of Syracuse[i], some obscene composition, or representation, and had consequently been, for so doing, very deservedly banished to the island of Co, his writings, together with their name of Comedy, passed over to all the Grecian cities, and even to the inhabitants of Attica, among whom, the Comedies of Epicharmus were afterwards held in such estimation, that Chonnidas, Magnes, and Mullus, illustrious comic poets of Athens, wrote after his model. These persons, Epicharmus and Phormis, are said to have been the first who, in addition to reproaches on the citizens, introduced any thing of fictitious plot. But, down to the time here mentioned, the ancient Comedy consisted only of a chorus of Singers and Musical Performers, and was the same with that which flourished at Athens in the first age of Comedy.

Many other particulars were afterwards added to it; and, when Pericles was in the highest power at Athens, the second age of Comedy had its beginning. Under his government, the people de-

' Comœdia. Quare Theocritus communi verbo usus est et Pas-
' torali et Scenicæ Actioni,

"Κωμάσδη ποτὶ τὰν Ἀμαρυλλίδα."

[i] Hiero, king of Syracuse, reigned 208 years before the writing of the Parian Chronicle, and 500 before the birth of our Saviour. Prideaux, ' Marmora Oxoniensia,' p. 170, and ' Redintegratæ Annotationes,' ibid. p. 63.

voted themselves to Scenical or Dramatic Representations; and, by giving great prizes to the successful candidates, had stimulated the Comic Poets to the cultivation of the Drama, in consequence of which, several improvements were made. Cratinus introduced actors, and divided Comedy into acts. Crates, Plato the comic writer, Pherecrates, and Phrynichius, added other particulars, till at length, in the time of the Peloponnesian war, it was entirely brought to perfection by Eupolis and Aristophanes. That kind of Comedy which, in these two former ages, flourished at Athens, was called the Old Comedy; but it was excessively bitter, and sometimes obscene, and censured by name the manners and conduct of the first citizens. For this reason the people were much delighted with it, who, through envy, are always gratified with hearing censure on their superiors. To attract from the lower order a still greater portion of applause, the Comic Poets spared no one; but, with the same degree of licence, though not of justice, as they used towards Cleon, Cleophon, and Hyperbolus, seditious and worthless persons, they attacked even the most worthy; such, for instance, as Euripides and Socrates, the former of whom was introduced by Aristophanes in his Equites, and the latter in his Nebulæ.

After Athens had been taken by Lysander, this licence of abuse was prohibited; a law being passed, which gave to those who had suffered from representations on the Stage, a right of proceeding

in the courts of Justice against the Poet. The Chorus, amongst whom this practice of censure principally prevailed, was, from this time, therefore, removed from Comedy; and here the third age of Comedy began. That kind which flourished at this time, was, after the invention of the New, styled the Middle Comedy. Of this species there were 107 plays of the better sort acted at Athens; and the Comic Poets, by whom they were written, are reckoned to have been in number 57, of whom Antiphanes and Stephanus were the most celebrated. It differed from the Old, because it had no Chorus, and attacked nobody by name, except the Comic Poets themselves; for, after this law against abuse was made, a licence was still allowed to the Poets, of censuring the sayings and writings of each other, and the rest of the Poets; in which respect, therefore, it came to pass, that this παρεκβασεις, digression, transition, or interlude, succeeded to the Chorus. Under this licence the Poets did not, however, confine themselves to those of their own profession, but attacked others; and even the principal citizens, concealing their names, were thus obscurely and enigmatically pointed at, so that every one suspected that these sarcasms were designed against himself. In the time of Alexander the Great, this latter kind of attack was therefore also prohibited; and all power of reprehending was, from that time, taken away from Comedy.

From this period, therefore, the fourth age of

Comedy followed; and the kind of Comedy which flourished in that, was called the New. From the Middle Comedy it differed, because it had a prologue, instead of the παρεκβασεις, digression, transition, or interlude, all licence for censure being taken away; from the Old Comedy of the second age, because it had no Chorus; and from that of the first age, because that was wholly performed by the Chorus, without actors, and this only by the actors, without the Chorus. Of this New Comedy, the more celebrated Greek writers were 64 in number, of whom Philemon, Menander, Diphilus, Philippides, Posidippus, and Apollodorus, are named in the Prolegomena to the notes on Aristophanes, as the most illustrious. But, in the judgment of all, the greatest praise was due to Menander, whose plays are reckoned at 108. From him Comedy received its last perfection; and he was the first who rendered it what, in our time, is exhibited by comedians on the stage.

Of the three sorts of Comedy above described, the Old, the Middle, and the New, the Romans only imitated the New; and the first person who exhibited that at Rome, was Livius Andronicus, the freed man of Marcus Livius Salinator, to whose children he was also tutor. He, in the year of Rome 514 [k], when C. Claudius Cento and M. Sempronius Tuditanus were Consuls, and in the

[k] Helvicus, in his Chronology, says it was in the year of Rome 513, and 238 before Christ. Helvici Chronologia, p. 75.

second year after the first Punic war, was the earliest cause of Comedy and Tragedy being exhibited to the Romans. The example of Livius Andronicus was, five years afterwards, followed by Nævius, who also wrote an history of the first Punic war, in which he was present. After him Licinius, Cæcilius, Plautus, Terence, and many other comic writers, flourished at Rome; but Plautus and Terence were the most illustrious of them all[1].

Of the foregoing sorts of Comedy, as described under the four different ages, the following seems to be the correct classification and distinction.

The first, which does not merit the name of Comedy, as it was only that species of composition from which Comedy was taken, is said to have been wholly performed by the Chorus, without actors; and could, therefore, have had none of the characteristics of Comedy, or been any thing more than a Song, sung by many voices, accompanied, perhaps, by instruments, but without any peculiarity of Dress for the Performers.

The second, which was the first entitled to the name of Comedy, was exactly a similar performance to the first, just mentioned, only it was sung by persons habited in a long robe, which reached down to their heels, and might, perhaps, have had

[1] See the 'Notæ Historicæ ad Chronicon Marmoreum, Prideaux, Marmora Oxoniensia,' p. 204, &c. (of which, Prideaux, in the Preface to his volume, confesses himself the author), and the several authorities there cited.

something more of narrative, history, and contrivance in the Songs.

The third, by the introduction of actors, had necessarily ceased to be a musical performance throughout; and, by the division of the Comedy into acts, had limited the Chorus only to a performance between the acts.

And the fourth, by the total rejection of the Chorus, even from that place, had transferred their office merely to one or two performers on the Tibia or Flute.

When such a species of performance as Comedy had once been received, the transition from that to Tragedy was easy and natural; because this last was, in fact, only a more dignified sort of the same mode of representation, confined, it is true, to events of a different complexion. It appears, from the Parian Chronicle, written 91 years after the birth of Alexander the Great [m], and, consequently, 265 before that of our Saviour [n], that the actors of Comedy, of which Susarion and Dolon were said to have been the inventors, were between the years 318 and 297 before the writing of that Chronicle, carried about in waggons by

[m] See the Chronicle itself, in Prideaux, Marmora Oxoniensia, p. 173.

[n] Alexander the Great is placed, by Saxius, 334 years before our Saviour, Saxii Onomasticon, vol. i. p. 70; and the author of the Parian Chronicle occurs mentioned in that work, vol. i. p. 105, as living 263 years before the Christian æra.

the Icarians; and that the reward of these performers was a basket of figs and a cask of wine[o]. And from the same unquestionable authority it is also learnt that Thespis the poet, who first taught Tragedy, flourished 273 years before the writing of that Chronicle, and that the compensation for such a performance was a goat[p]. Comedy, therefore, was certainly the earlier invention; and the smallest distance of time between the rise of Comedy and Tragedy, is 24 years, the greatest 50.

As Comedy had obtained a name, most evidently, either from its being represented in a peculiar Dress, by which circumstance it differed from the former sorts of Poetry, or from the Intricacy and Perplexity of its Plot, in which also it did not resemble them, it was necessary that Tragedy should be characterized by some appellation, which should contradistinguish it from Comedy, to which it more nearly approached, than to any other species of Poetry. Now the difference between Comedy and Tragedy consisted chiefly in this, that Comedy represented joyful and prosperous subjects and events, while Tragedy was concerned with such only as were calamitous and unfortunate. From this, which it had assumed as its province, Tragedy was so called; and the appellation is manifestly derived from Τραγῳδὸς,

[o] See the Chronicle itself, Prideaux, ubi supra, p. 167.
[p] Ibid. p. 168.

Turbulentus, a derivative adjective from Ταρασσω or Ταραττω, Turbo, Commoveo [q]. Ταραχωδης, probably, soon became corrupted to Τραχωδης, and that to Τραγωδης, from which last, Τραγωδια is easily derivable.

[q] See Schrevelii Lexicon, art. Ταραχωδης and Ταρασσω.

SECTION XIII.

Comedy not a Musical Performance throughout.

Titles of Terence's Plays have occasioned the question.—Aristotle's opinion that it had Music only in particular parts, namely, between the acts.—His sentiments on the parts of Tragedy.—Remarks on it.—Evanthius says the Chorus rejected, and why, in the New Comedy.—In the Roman Comedies, Music, how employed.—Passage from Plautus's Pseudolus.—Another from his Casina.—Horace, his opinion as to the Chorus.—Remarks on it.—His sentiments as to the use of the Tibia.—Diomedes, his opinion on the parts of Comedy.—Remarks on it.—Passage from the Prolegomena, Terence, edit. 1479.—Another from the same.—Another from Terence, edit. 1499.—Another from Guido Juvenalis, in the same edition.—Another from Iodocus Badius Ascensius, Terence, edit. 1527.—Another from Terence, edit. Aldus, 1570.—Another from Juventius, Terence, edit. Spencer, 1734.—Another from Scaliger De Poetice.—Reasons why Comedy could not have been a musical performance.

From the mention, in the titles to the plays of Terence, that they were acted 'Tibiis paribus dextris 'et sinistris[r],' 'Tibiis duabus dextris[s],' 'Tibiis im-

[r] Andria. See its title.

[s] Eunuch. See its title.

'paribus[t],' 'Duabus dextris[u],' 'Tibiis Sarranis[x],' 'Tibiis paribus[y],' 'Tibiis imparibus[z],' some persons have been, very erroneously and absurdly, led to suppose that they were accompanied with Music throughout, and that both Tragedy and Comedy, among the Greeks, were thus performed. This conjecture has, in fact, been, in some measure, already refuted by the account given in the preceding Section, of the nature and difference of each species of Comedy, as it prevailed in turn at different periods. But that no shadow of doubt may remain, nor any suspicion be entertained, if the inquiry were here omitted, that it was avoided, because it could not be pursued, it shall now be shown, that the above opinion is not only contrary to Reason, but to positive evidence, also, of the fact still existing.

Aristotle, De Poetica, cap. i. after terming Epic Poetry, Tragic Poetry, Comedy, and Dithyrambic, all imitations, but on what grounds he so conceived them, does not appear, as the idea is much too general and indefinite, says, that this imitation is effected by the Rhythmus or Versification, by Speaking and by Music; and that, in some cases, these are separately employed, and in others all at one and the same time. His words

[t] Heautontimorumenos, on its first performance. See its title.

[u] The same play, on its second representation. See its title.

[x] Adelphi. See its title. [y] Hecyra. See its title.

[z] Phormio. See its title.

are in substance, as follow: 'But there are some 'arts, which make use of all the before-mentioned 'particulars, namely, the Rhythmus, Music, and 'Metre, as, for instance, Dithyrambic Poetry, 'Mimetic Poetry, Tragedy, and Comedy; but 'they differ from each other in this respect, that 'those use them all together at the same time, 'but these only employ them separately [a].' Again, cap. vi. defining the nature of Tragedy, the same author expresses himself to the following effect: 'Tragedy is, therefore, an imitation of a serious 'and perfect action, possessing magnitude, ac-'companied with a pleasant style of speaking, 'each sort keeping within its own province; not 'by means of narration, but through Pity and Fear, 'exciting correspondent emotions. A pleasant 'style of speaking I call that, which has Rhyth-'mus or Versification, Harmony or Proportion, 'and Music; but, by each sort keeping within its 'province, I mean that some things are effected 'by Metre alone, and others again by means of

[a] 'Εἰσὶ δέ τινες αἱ πᾶσι χρῶνται τοῖς εἰρημένοις· λέγω δὲ, οἷον, ῥυθμῷ 'καὶ μέλει καὶ μέτρῳ, ὥσπερ ἥπτε τῶν διθυραμβικῶν ποιήσις καὶ ἡ τῶν 'μίμων, καὶ ἥπτε τραγῳδία, καὶ ἡ κωμῳδία. διαφέρουσι δὲ, ὅτι αἱ μὲν ἅμα 'πᾶσιν, αἱ δὲ κατὰ μέρος.'—'Artes autem sunt nonnullæ, quæ su-'pradictis omnibus utuntur; nempe Rhythmo, et Concentu, et 'Metro; sicut Poesis Dithyrambica et Mimica, Tragœdia et 'Comœdia. Distant autem inter se eo quod illæ quidem om-'nibus simul utuntur, hæ vero partim.' Aristot. De Poetica, 8vo. Oxon. 1760, p. 2 & 53. Some editions instead of μιμῶν read νόμων, which signifies hymns, 'in laudem Apollinis.' Ibid. p. 116.

'Music[b].' And, lastly, cap. xii. the same author, stating of what parts Tragedy consists, thus delivers his opinion: 'The parts, indeed, of Tragedy, 'which, as being essential to its nature, ought to 'be used, have been mentioned above; but ac-'cording to quantity and distinct division, they 'are these: the Prologue, the Episode, the Cata-'strophe, the Performances of the Chorus; and, 'of these latter, one part is the Parodus, the other 'the Stasimon. These parts are, indeed, common 'to all Tragedies; but those peculiar only to some, 'are what are spoken from that part of the the-'atre called the Scene and the Commi. The Pro-'logue, indeed, is an entire part of Tragedy, pre-'vious to the entry of the Chorus[c]. But the

[b] 'Εστιν οὖν τραγῳδία μίμησις πράξεως σπουδαίας καὶ τελείας, μέγεθος 'ἐχούσης, ἡδυσμένῳ λόγῳ, χωρὶς ἑκάστῳ τῶν εἰδῶν ἐν τοῖς μορίοις δρώντων, καὶ 'δι' ἀπαγγελίας, ἀλλὰ δι' ἐλέου καὶ φόβου περαίνουσα τὴν τῶν τοιούτων 'παθημάτων κάθαρσιν. λέγω δὲ ἡδυσμένον μὲν λόγον, τὸν ἔχοντα ῥυθμὸν καὶ 'ἁρμονίαν καὶ μέλος. τὸ δὲ χωρὶς τῶν εἰδῶν, τὸ διὰ μέτρων ἔνια μόνον περαι-'νεσθαι, καὶ πάλιν ἕτερα διὰ μέλους.'—'Est igitur Tragœdia imitatio 'actionis seriæ et perfectæ, magnitudinem habentis, adhibito 'sermone jucundo—quaque specie suas vices distincte servante '—non enarrando, sed Misericordia et Metu similes effectus 'purgans—sermonem jucundum appello eum, qui habeat Rhyth-'mum, et Harmoniam, et Concentum—quaque autem specie, '&c.—ut nonnulla efficiantur per Metra solum, et rursus alia 'per Concentus.'—Aristot. De Poetica, p. 9 & 61.

[c] There is every reason to think that the meaning of the word Chorus has been much misunderstood, and that it does not necessarily mean a company of Musical Performers, but only a company of persons in general; in consequence of which, it ought only to signify, in Tragedy and Comedy, a company or number of bystanders. It is true that, after actors and speak-

'Episode is an entire part of Tragedy, between 'the full Songs of the Chorus. The Catastrophe

ing were introduced, instead of its being, as it was originally, a Musical Performance or Song throughout, the Songs which were still retained as interludes between the acts, were uniformly given to the Chorus; but this was the consequence of the plan being only in part, and not totally, changed. Its true etymology is probably from Χοω, Aggero (see Schrevelii Lexicon, art. Χοω), and Ρεω, Fluo (Ibid. art. Ρεω); which, united, would mean a conflux of persons. Agger, is rendered by Littleton, in his Dictionary, among other senses, a Heap of any thing; and Aggeratim, the adverb, is said by him to mean 'By heaps, 'piled on each other. Acervatim, Agminatim.' Now Agminatim signifies by bands or companies. Littleton's Dict. which is the very sense wanted. Hederic, in his Lexicon, art. Agger, says, 'Agger, το χωμα, Dem. ο χες, ε, Thuc. aggerem duco 'χωννυμι χωμα.'—Aristotle, De Poetica, edit. Oxon. 1760, p. 7 & 59, speaking of Comedy, says, that the χορὸν κωμῳδῶν, or Chorus Comœdorum, was but late given; for that, before that, the performers were merely volunteers. His words are, 'Ἡ δὲ 'κωμῳδία, διὰ τὸ μὴ σπουδάζεσθαι ἐξ ἀρχῆς, ἔλαθεν. καὶ γὰρ χορὸν κωμῳ-'δῶν ὀψε ποτε ὁ ἄρχων ἔδωκεν, ἀλλ' ἐθελονταὶ ἦσαν.'—'Comœdia vero, 'eo quod non ab initio in rebus seriis versabatur, latuit, etenim 'magistratus sero dedit Chorum Comœdorum, sed e voluntariis 'constabat.' By χορὸν κωμῳδῶν, or Chorus Comœdorum, it is evident he can only mean a licenced company of comedians, in opposition to those who were not professional, but mere voluntary and only occasional performers.

Considering the Chorus, not as necessarily musical performers, but only as bystanders, the introduction of them sometimes into the Dialogue, is not unreasonable; and, at others, but still under the idea of their being only a multitude of persons, and not in their musical character, they might, as bystanders, be employed between the acts, to entertain or amuse the audience by songs, which, as being sung by several voices, were not sufficiently intelligible to the vulgar part of the audience; and this might compel Menander to reduce them to a single voice, accompanied with instruments.

'is an entire part of Tragedy, after which, there 'is no Music of the Chorus. The parts of the 'Chorus are, indeed, these: the Parodus is the 'first speech of the whole Chorus; but the Stasi- 'mon is a song of the Chorus, in which neither 'the Anapæst nor Trochee is used. The Commus 'is a general lamentation of the Chorus, and is 'delivered from that part of the theatre called the 'Scene[d].'

The first performance of the Chorus which took place in the interval between the Prologue and Episode is afterwards termed Parodus, evi-

[d] 'Μέρη δὲ τραγῳδίας, οἷς μὲν ὡς εἴδεσι δεῖ χρῆσθαι, πρότερον εἴπομεν. 'κατὰ δὲ τὸ ποσὸν, καὶ εἰς ἃ διαιρεῖται κεχωρισμένα, τάδε ἐστί. πρόλογος, 'ἐπεισόδιον, ἔξοδος, χορικόν· καὶ τούτου, τὸ μὲν πάροδος, τὸ δὲ στάσιμον. 'κοινὰ μὲν ἅπάντων ταῦτα· ἴδια δὲ, τὰ ἀπὸ τῆς σκηνῆς καὶ κόμμοι. ἔστι 'δὲ πρόλογος μὲν, μέρος ὅλον τραγῳδίας τὸ πρὸ χορᾶ παρόδε. ἐπεισόδιον δὲ, 'μέρος ὅλον τραγῳδίας, τὸ μεταξὺ ὅλων χορικῶν μελῶν. ἔξοδος δὲ, μέρος 'ὅλον τραγῳδίας, μεθ' ὃ οὐκ ἔστι χορᾶ μέλος. χορικοῦ δὲ, πάροδος μὲν, ἡ 'πρώτη λέξις ὅλου χορου. στάσιμον δὲ, μέλος χορου, τὸ ἄνευ ἀναπαίστου καὶ 'τροχαίου. κόμμος δὲ, θρῆνος κοινὸς χορου καὶ ἀπὸ σκηνῆς.'—'Partes 'quidem Tragœdiæ, quibus quasi speciebus uti debemus, supra 'diximus, secundum vero quantitatem, et distinctam divisio- 'nem, hæ sunt:—Prologus, Episodium, Exodus, Choricum; 'et hujus altera quidem pars Parodus, altera vero Stasimon, 'hæ quidem partes omnibus communes sunt; propriæ vero quæ 'e Scena adhibentur, et Commi.——Prologus quidem est pars 'integra Tragœdiæ ante ingressionem Chori.——Episodium vero 'est pars integra Tragœdiæ inter plenas cantiones choricas. 'Exodus est pars integra Tragœdiæ post quam nullus Chori est 'Concentus.——Chorici quidem Parodus est prima dictio totius 'Chori.——Stasimon vero est Melos Chori quod nec Anapæsto 'neque Trochæo utitur.——Commus est communis deploratio 'Chori et e Scena.'—Aristot. De Poetica, p. 18 & 72.

dently from Παρα οδος, Per viam, because, no doubt, they entered in procession, singing [e]. The second performance of the Chorus, which followed the Episode, and preceded the Exodus or Catastrophe, is termed Stasimon; and said to contain neither the Anapæst nor Trochee. Stasimon means sta-

[e] The etymology of the term Parodus, and the reason why it was so called, as mentioned in the text, it is evident there can be no cause to question; but it is necessary to notice an ambiguity in the original passage of Aristotle, which makes it doubtful whether παροδος, in one place, should be rendered Parodus, as referring to the performance of the Chorus, or whether it should be more closely translated, according to its original signification, by the substantive Ingressio. He says, ἔστι δὲ πρόλογος μὲν, μέρος ὅλον τραγῳδίας τὸ πρὸ χορῦ παρόδου, which may either be rendered, 'Est autem Prologus quidem pars integra Tragœdiæ ante Chori ingressionem,' or 'ante Chori Parodum.' In the former manner it stands in the Latin version which accompanies the 8vo. edit. of Aristotle, De Poetica, Oxon. 1760, and also in that inserted in Mr. Tyrwhitt's edition. In Mr. Cooke's edit. Cantab. 1785, which professes to follow Gulston's edition of the text, it is translated thus: 'Est vero Prologus tota pars 'Tragœdiæ, quæ præcedit ingressum Chori;' and it is true that this is the more close translation, according to its original signification. But it is evident it is also capable of the latter construction, in which it would refer to the Parodus, or Performance of the Chorus, of which performance he is also speaking. In either case it will not affect the passage in the text of the present work, because the reason for the etymology is sufficiently strong, without any assistance to support it. If, however, Ingressio, or Ingressus, is the right translation, that sense corroborates the etymology in the text here. If Parodus is to be preferred, the very circumstance of the error shows how reasonable the above etymology must have been, when it could induce any one to think that Aristotle had intended to use Παροδος in that very sense.

tionary[f]; and this performance was so called, because the Chorus continued in their places, while it was sung. The reason for excluding the Anapæst and Trochee was probably that these were considered as too lively or tripping feet, to suit with the idea of a stationary performance. As to the Commus, from κομμος, Planctus, it seems to have been only that part in which the Chorus expressed their sorrow and commiseration for the sufferings of the principal characters. Aristotle speaks of this last, as occurring, not universally in all Tragedies, but as peculiar to some only; and, perhaps, in those it might be a part given to the Chorus by way of conclusion or moral to the whole piece.

From these passages it is clear that Aristotle had no other idea of the use of Music in Tragedy, than as applied in different stages of the performance, and that only between the acts of the Drama.

In the New Comedy, it is well known, that the Chorus was rejected; and, indeed, it is sufficiently evident, from observing that, in this species, no speeches of the Chorus ever occur intermixed with those of the other interlocutors, as they do in the Tragedies of Æschylus, Euripides, and Sophocles, and in the Comedies of Aristophanes. Evanthius, a grammarian, who lived in

[f] Στασιμος Stativus, Stabilis. Schrevelii Lexicon, art. Στασιμος.

the reign of Constantius, the son of Constantine[g], and consequently about the year 337 of the Christian æra[h], has assigned the following reason for its rejection, which is here given in his own words, as they stand introduced by the editor of that edition among the Prolegomena to the Delphin edition of Terence, p. xxxv.; but he seems to have mistaken both the cause for the change, and the manner in which it was made, and to have confounded the Chorus, when used in the Drama itself, with that which was introduced between the acts, from which, as will be seen in a subsequent Section[i], it was entirely and certainly distinct. Speaking of Comedy, he says, p. 26, 'De qua cum 'multa dicenda sint, sat erit tamen, velut ad- 'monendi lectoris causa, quod de arte comica 'veterum chartis continetur exponere. Comœdia 'vetus, ut ab initio Chorus fuit, paulatimque per- 'sonarum numero in quinque actus processit, ita 'paulatim, velut attrito atque extenuato Choro, ad 'Novam Comœdiam sic pervenit, ut in ea non 'modo non inducatur Chorus, sed ne locus quidem 'ullus jam relinquatur Choro. Nam, postquam 'otioso tempore fastidiosior spectator effectus,

[g] See the Prolegomena to the Delphin edition of Terence, 8vo. Lond. 1768, p. xxiv.

[h] Helvici Chronologia, edit. fo. Oxon. 1662, p. 96. Le Clerc, in his Compendium Hist. Univ. 12mo. Lond. 1735, p. 113, makes it about 333 of the Christian æra. Clerici Compend. Hist. Univers. 12mo. Lond. 1735, p. 113.

[i] Section XIX.

'tunc cum ad cantores ab actoribus fabula trans-
'ibat, consurgere et abire cœpisset, admonuit
'Poetas primo quidem Choros prætermittere, lo-
'cum ejus relinquentes, ut Menander fecit hac de
'causa, non ut alii existimant alia. Postremo,
'ne locum quidem reliquerunt, quod Latini fece-
'runt Comici, unde apud illos dirimere actus
'quinquepartitos difficile est [k].'

In the Roman Comedies, Music was, in like manner, employed between the acts, and sometimes occasionally intermixed with the Dialogue, when a Marriage or Sacrifice, for instance, was to be represented on the stage. In the Pseudolus of Plautus, Act I. Sc. 5, when Pseudolus is about to quit the stage, he says,

'Concedere aliquantisper hinc mihi intro lubet,
'Dum concenturio in corde sycophantias;
'Tibicen vos interea delectaverit.'

And in the Casina of the same author, Act IV. Sc. 3, Olympio uses these words:

'Age, tibicen, dum illam educant huc novam nuptam foras,
'Suavi cantu concelebra omnem hunc plateam hymenæo,
'Io hymen, hymenæe, Io hymen.'

[k] Donatus, in a Fragment, 'De Comœdia et Tragœdia,' inserted in the Prolegomena prefixed to the Delphin edition of Terence, p. xxx. says, speaking of the Music, 'Hujusmodi 'adeo carmina ad tibias fiebant, ut his auditis, multo ex 'populo ante discerent quam fabulam acturi scenici essent, 'quam omnino spectatoribus ipsis antecedens titulus, pronunci-'aretur.' Now, if the people discovered from the character or kind of Music, what was to follow, it is evident that the Music must have preceded, and not have accompanied, the words.

Horace also, in his Art of Poetry, v. 193, recognises the use of the Chorus, as he calls it, between the acts; but the Chorus of Horace, as it appears to have been understood, even by himself, was evidently very different from the ancient Chorus in its early state, as employed by the Greek tragic and comic authors, prior to its rejection by Menander; for he says it should only supply the place of one actor, or, as the commentator on the Delphin edition explains it, that, although it consisted of several persons, only one, the Coryphæus, should speak; that nothing should be sung between the acts, which did not relate to the subject of the play; and he points out to what objects the attention of the Chorus, in those intermediate performances, may be directed.

'Actoris partes[1] Chorus officiumque virile
'Defendat, neu quid medios intercinat actus,
'Quod non proposito conducat et hæreat apte.
'Ille bonis faveatque, et concilietur amicis,
'Et reget iratos, et amet peccare timentes,
'Ille dapes laudet mensæ brevis, ille salutem,
'Justitiam, legesque, et apertis ostia postis.

[1] 'Actoris partes] Chorus eos exhibet, qui rei peractæ interfuerint; plures sunt homines, sed unus loquitur, Coryphæus, dictus. Porro Chorum, jam pridem obsoletum, instaurari velit, maximum Scenæ ornamentum, non abs re exoptat Hedelinus, ante laudatus, ac de illis egregie disserit, Prax. Theatr. l. iii. c. 4, ubi redarguit Aristotelem et Scaligerum, apud quos perperam Chorus appellatur otiosus rerum curator.'—See the note on the Delphin edition of Horace, De Arte Poetica, v. 193.

'Ille tegat commissa, Deosque precatur et oret,
'Ut redeat miseris, abeat fortuna superbis.'

In the lines immediately succeeding these, he describes the use of the Tibia, which he confines solely to its employment by the Chorus of musical performers, evidently for the purpose of accompanying the Coryphæus.

'Tibia, non ut nunc[m] orichalco vincta tubæque
'Æmula, sed tenuis, simplexque, foramine pauco,
'Aspirare et adesse Choris erat utilis, atque,
'Nondum spissa nimis, complere sedilia flatu,
'Quo sane populus numerabilis, utpote parvus,
'Et frugi castusque, verecundusque coitu.
'Postquam cœpit agros extendere victor, et urbem
'Latior amplecti muris, vinoque diurno
'Placari Genius, festis impune diebus.
'Accessit numerisque modisque licentia major.
'Inductus quid enim saperet liberque laborum
'Rusticus urbano, confusis turpis honesto?
'Sic priscæ metumque et luxuriam addidit arti
'Tibicen, traxitque vagis per pulpita vestem:
'Sic etiam fidibus voces crevere severis,
'Et tulit eloquium insolitum facundia præceps,
'Utiliumque sagax rerum, et divina futuri,
'Sortilegis non discrepant sententia Delphis.'

Diomedes the grammarian, who lived, probably, between the year 410 and 412 of the Chris-

[m] In the same Delphin edition, the following note occurs on v. 202 of the same poem. 'Tibia non ut nunc.] 'Chorus in 'mediis actibus agebat, et loquebatur, per Coryphæum, ut 'ante dictum est. Sed præterea, inter unum et alterum Ac-'tum, canebat, saltabatque. Hinc mentionem facit Horatius 'de instrumentis musicis Chori concentum adjuvantibus.'

tian æra[n], and whose work, 'De Oratione et Partibus Orationis et Genere Metrorum,' occurs among the Grammaticæ Latinæ Auctores, published by Putschius, as well as being extant in several separate editions, certainly thought the Dialogue a distinct part from the Music and separately employed, when he speaks, as he does, col. 489, in the following terms: 'Membra 'Comœdiarum tria sunt, Diverbium, Canticum, 'Chorus: Membra Comœdiæ diversa sunt, definito 'tamen numero, continentur a quinque usque ad 'decem. Diverbia sunt partes Comœdiarum, in 'quibus diversorum personæ versantur. Personæ 'autem Diverbiorum sunt duæ, aut tres, raro 'autem quatuor esse debent: ultra augere numerum non licet. In Canticis, autem, una tantum 'debet esse persona, aut, si duæ fuerint, ita debent esse, ut ex occulto una audiat nec conloquatur, sed secum, si opus fuerit, verba faciat. 'In Choris, vero, numerus personarum definitus 'non est, quippe junctim omnes loqui debent, 'quasi voce confusa, et concentum in unam personam reformantes. Latinæ vero Comœdiæ Chorum non habent, sed duobus tantum membris 'constant, Diverbio, et Cantico. Primis autem 'temporibus, ut asserit Tranquillus, omnia, quæ 'in Scena versantur, in Comœdia agebantur. 'Nam Pantomimus, et Pithaules, et Choraules, 'in Comœdia canebant. Sed quia non poterant

[n] Saxius, vol. i. p. 481.

'omnia simul, apud omnes artifices, pariter excel-
'lere, si qui erant, inter actores Comœdiarum,
'pro facultate et arte potiores, principatum sibi
'artifices vendicabant. Sic factum est, ut nolen-
'tibus cedere Mimis in artificio suo cæteris sepa-
'ratio fieret reliquorum. Nam dum potiores in-
'ferioribus, qui in omni ergasterio erant, servire
'dedignabantur, seipsos a Comœdia separaverunt,
'ac sic factum est, ut exemplo simul sumpto,
'unusquisque artis suæ rem exequi cœperit, neque
'in Comœdiam venire, cujus rei indicia prodant
'nobis antiquæ Comœdiæ, in quibus inveniuntur
" acta tibiis paribus," aut "imparibus," aut " sar-
" ranis." Quando, enim, Chorus canebat choricis
'tibiis, id est, Choraulicis, artifex concinebat. In
'Canticis, autem, Pithaulicis responsabat. Sed
'quod " paribus tibiis," vel " imparibus," inveni-
'mus scriptum, hoc significat, quod, si quando
'monodio agebat, unam tibiam inflabat, si quando
'synodio utriusque.'

There cannot be a stronger proof, than this, how little Diomedes really understood of the subject, how unwilling he was to confess his own ignorance, and how ready to wrest the meanings of words, by no means ambiguous, to perverse purposes, in order to confirm his own ill-founded prejudices and irrational opinions. When he speaks of the Pantomimus, the Pithaules, and the Choraules, as all singing together in Comedy, he evidently confounds the actors with the singers, and relates what is impossible; for the Pantomi-

mus, as appears from his very name, certainly did not sing, or even speak, but represented every thing by dumb show. In like manner, he has also confounded together the Old and the New Comedy; for the Comedies, which are described as acted "tibiis "paribus," aut "imparibus," aut "Sarranis," are those of Terence, and of the new species, some of them translations from Menander; and, in that sort, it is confessed, as, indeed, is evident from an inspection of Plautus and Terence, there was no Chorus. Even he himself notices that the Latin Comedy had no Chorus, as was really the fact.

How great is his folly, when he tells the reader, that when one man played by himself, only one instrument was used, but that, when he played together with other persons, more instruments were employed! for this is the total amount of his assertion. Is not the fact he relates self-evident? nay, could it possibly be otherwise? and must not his conceit of his own superior Intelligence, and his ignorance of the talents of other men, have been consummate, when he could suppose there was any degree of Sagacity in making such a discovery; or that others were so blind, as not to perceive so plain a circumstance as clearly as himself, and without his assistance?

All he has proved, in what he has said in this latter part, relating to the Music, is his own want of Information, and the weakness of his own understanding, that could be satisfied with so irrational

an explanation; for, when he tells the reader that the terms, "tibiæ pares," and "tibiæ impares," only implied that, when the performer played by himself, he used but one pipe, but that when he played with other persons two were introduced, he betrays the grossest ignorance as to the nature of Music and musical instruments, and clearly assigns to the words a signification, of which he, as a Grammarian, ought to have known they are totally incapable.

Among the Prolegomena, which follow the Life of Terence, and precede the book itself, in the edition of that author, printed at Venice, by Nicholas Girardengus, and revised by Francis Diana, in the year 1479, fo. a. 3. a. is the passage already inserted from Evanthius, which has there been evidently taken from an inaccurate copy, as it is manifestly given very corruptly. And, in a subsequent part of the same Prolegomena, fo. a. 3. b. the following passage occurs: 'Comœdiam esse, 'Cicero ait, Imitationem Vitæ, Speculum Consue-'tudinis, Imaginem Veritatis. Comœdiæ, autem, 'more antiquo dictæ, quia in vicis hujusmodi car-'mina initio agebantur apud Græcos, ut in Italia, 'Compitaliciis ludicris, admixto pronunciationis 'modulo, quo, dum actus commutantur, populus 'detinebatur[o].'

[o] In the Prolegomena Terentiana, before the Delphin edition, p. 27, this is given as a part of 'Donati Fragmentum 'De Comœdia et Tragœdia.' Donatus is said to have lived in the

Again, in another part, among the same Prolegomena, (fo. a. 4 b.) are these words: 'Est autem 'minutum velum, quod populo obsistit, dum fabu-'larum actus commutantur; de umbra histriones 'pronunciabant. Cantica vero temperabantur, 'modis non a poeta sed a perito artis musicæ 'factis [p].'

In the edition of Terence, printed at Venice, by Lazarus de Soardis, 7 Nov. 1499, is added, among the Prolegomena, (fo. 5 a.) a section, entitled 'Quid Comœdia, unde dicta, quot ejus 'species, quot membra, quotque actus sunt.' This section commences with a passage, in substance the same with that already given from Diomedes, and almost, though not quite, in his very words, but without citing his name, or noticing whence it was procured. It is, however, immediately succeeded by the following words, which, as the original passage as it stands in Diomedes has been already inserted, are all that, on the present occasion, it is material to notice: 'Quapropter quinque actus, 'qui in Comœdia sunt, difficile est nosse in Lati-'nis, sublato Choro, qui se interponens actus dis-'tinguebat.'

Guido Juvenalis, in the edition of Terence of 1499, just mentioned, says, fo. 45, b. in a note at

time of Constantine, and was contemporary with Evanthius. See the Delphin Terence, Prolegomena, p. xxiv.

[p] This, in the Delphin edition, is also given as a part of the above fragment from Donatus. See the Delphin edition, before referred to, p. xxx.

the end of the Andria, on that part of the title in which it is said, 'Modulavit Flaccus Claudii 'tibiis duabus dextris,' 'Flaccus Claudii filius 'sup. fecit modos, i. e. modulatus est, sive modu-'lamina fecit musicis instrumentis, inter actus, 'duabus tibiis i. instrumentis musicis dextris, i. 'gravitatem orationibus ostendentibus.'

Iodocus Badius Ascensius, in the Prænotamenta to an edition of Terence, which, in the Colophon at the end, is said to have been corrected by Guido Juvenalis, explained by Iodocus Badius Ascensius, and printed at Lyons, by Benedict Bounyer, 1527, 4 Feb. speaks thus, in chap. xix. which is entitled 'De actibus et eorum distinctione in Comœdia.' 'Quando enim proscenium vacuum est, ita quod 'nullus egressorum permaneat, sed omnes ingre-'diantur, tunc actus unus finitus est; et hoc con-'tingit quinquies in singulis Comœdiis, ut osten-'demus, quamvis Donatus dicat nunc esse difficile 'distinguere actus, propterea quod Chorus, qui in 'fine cujuslibet canebat, a Comœdiis ablatus est, 'qui tamen adhuc in Tragœdiis conspicitur.'

Prefixed to the edition of Terence, in 12mo. printed by Aldus, Ex Bibliotheca Aldina, Venetiis, 1570, is a section or chapter, entitled, 'Fabula 'Comœdiæ et Tragœdiæ item ex Donato et aliis,' containing the following words: 'Sunt enim Tra-'gœdiæ et Comœdiæ quinque actus, hoc est partes, 'ab histrionum gestibus dictæ Græce πραξεις, qua-'rum singulis Chorus primum additus fuerat, sed, 'quia postquam in Comœdia, nam in Tragœdia

'remansit, spectator cœpisset esse fastidiosior, 'quod ab actoribus ad cantores otioso tempore 'transiret, et ita illi pene desererentur, idcirco 'prudenter a Poetis ille est prætermissus.'

And, lastly, Richard Spencer, A. M. in his edition of Terence, printed in small 8vo. Lond. 1734, has inserted, among his prefatory papers, a chapter 'De Musica,' taken from Juventius's edition of Terence. It contains the following words, evidently referring to the title of The Andria, and occurs, p. 43, 'Modos fecit] Cantica certis nu-'meris temperavit. Post singulos actus aliquid 'Musice canebatur, et illi numeri ac modi ab op-'timis canendi magistris fiebant.'

Although many more instances might be produced to the same effect[q], it is needless to multiply examples, as, from the authorities already given, it seems impossible to think otherwise than that Comedy was not a Musical Performance throughout; and that it had no Music, but between the acts, except, perhaps, occasionally in the case of Marriages and Sacrifices, if any such

[q] As a proof of this, one more shall here be noticed. Scaliger, De Poetice, lib. i. cap. 9, speaks thus: 'Chorus est pars 'inter actum et actum. In fine, tamen, fabularum etiam Choros 'videmus, quare tutior erit definitio, quæ dicat post actum in-'troducta cum concentu. Is tractus non fuit uniusmodi. Sane 'aliquando totus cum cantu, et motu, et gestu, et saltationibus 'ad tibias. Miscebatur aliquando et versuum et tractuum va-'rietate; nonnunquam etiam singularibus personis. Choro au-'tem de Comœdia Nova sublato, explebat officium Tibicen. Id 'quod in Pseudolo satis patet.'

were represented on the stage. This was evidently the most extensive mode in which Music was originally employed in the Drama, and even this Menander found himself compelled, in the formation of the new species of Comedy, still more strictly to limit[r]. Nothing can be more absurd than the idea of a musical accompaniment throughout, which, as that did not exist before, would have been an extension, not a limitation or contraction, of the musical performance.

Besides, when Cicero[s] and Terentianus Maurus[t] both represent the Comic writers as endea-

[r] Vide supra, in a passage from Evanthius, already given.

[s] Cicero, Orator, edit. Glasg. 1748, p. 35, sect. 20. 'Quid-'quid est enim, quod sub aurium mensuram aliquam cadit, 'etiam si abest a versu (nam id quidem orationis est vitium) 'numerus vocatur, qui Græce ῥυθμος dicitur; itaque video visum 'esse nonnullis Platonis et Democriti locutionem, etsi absit a 'versu, tamen, quod incitatius feratur et clarissimis verborum 'hominibus citatur, potius poema putandum, quam comicorum 'poetarum, apud quos, nisi quod versiculi sunt nihil est aliud 'quotidiani dissimile sermonis.—At comicorum senarii, propter 'similitudinem sermonis, sic sæpe sunt abjecti, ut nonnunquam 'vix in his numerus, aut versus, intelligi possit.' Ibid. p. 96, sect. 55.

[t] Terentianus Maurus, inter Grammat. Lat. Auctores, a Putschio, col. 2443, speaking of Iambic, says:

'Sed qui pedestres fabulas socco premunt,
'Ut quæ loquuntur sumpta de vita putes,
'Vitiant Iambon, &c.

Again, a few lines below:

'In metra peccant arte non inscitia,
'Ne sint sonora verba consuetudinis,
'Paulumque rursus a solutis differant.'

vouring to avoid the appearance of verse, that their dialogue might more nearly resemble common and ordinary conversation, can it be reasonably imagined, that, in the performance, any mode of representation should have been adopted, which must have inevitably destroyed the resemblance, and rendered the supposed copy totally unlike the model which they were professedly aiming to imitate [u]?

If Comedy was not wholly a musical performance throughout, it is evident it could not be so partially. The progress of each scene is conducted in one uniform tenour, and no possible reason can be assigned, from the present appearance of the Comedies of Plautus or Terence themselves, why one scene, or any part of a scene, should have been accompanied with Music, and another, or any part of another, performed without.

[u] The Italian Opera, whoever was really its inventor, and at whatever time it was first introduced, facts, which still remain in dispute, is evidently founded on the erroneous idea that the Greek and Latin Tragedies and Comedies were accompanied, which they were not, with Music throughout; and is, also, at the same time, a full exemplification of the absurdity of such a dramatic representation. Nor can the Opera Songs of Handel, excellent as they unquestionably are, justify or sanction, by their individual merit, a mode of representation, which, at the same time, acknowledges, by the introduction of scenery and dresses, the principle of representing events in the same manner as they had really passed, and yet contradicts, by the use of a mode of representation which never prevailed on such occasions, the very idea of all resemblance to the events and persons which it professes to exhibit.

SECTION XIV.

Tibiæ, their Nature.

Doubts have been entertained as to their nature.—In Music there can be no more than seven notes.—The whole Musical Scale, a succession of these seven notes in a different pitch.—When numbers sing together, they sing in different pitches of voice.—A certain pitch of voice natural to every one.—Tibiæ dextræ et sinistræ defined.—Tibiæ pares described.—Tibiæ impares explained.—Tibiæ Sarranæ, or Serranæ, their nature inquired into.

GREAT doubts have been entertained, by those evidently unacquainted with the principles of Music, as to the nature of the Tibiæ, used on occasion of the performance of Terence's Comedies. The Andria is said to have been acted 'Tibiis paribus 'dextris et sinistris[x];' the Eunuch, 'Tibiis dua-'bus dextris[y];' the Heautontimorumenos, on its first performance, 'Tibiis imparibus[z];' on its second, 'Duabus dextris[a];' the Adelphi, 'Tibiis 'Sarranis[b];' the Hecyra, 'Tibiis paribus[c];' and the Phormio, 'Tibiis imparibus[d].'

Every one, in any degree conversant with Mu-

[x] See its title. [y] See its title. [z] See its title.
[a] See its title. [b] See its title. [c] See its title.
[d] See its title.

sic, must necessarily know perfectly well, that the whole compass of musical Sounds is comprehended in seven notes, and that the whole of the musical scale is no other than a multitude of successions of these seven notes, though in a different pitch of sound. Whenever, therefore, a number of persons, of different ages and sexes, sing together, such, for instance, as boys, women, and men, even though they all sing precisely the same tune or notes, yet the boys will sing in one pitch, the women in another, and the men in a third; all differing from each other, and the only disparity among them will be the various degrees of acuteness or gravity. The reason for this is, that a certain pitch of voice is natural to every one; and in that he can speak or sing with perfect ease to himself, and, with the assistance of a nice ear, correctly in tune. But, if any one, for the purpose of accommodating his voice to that of some one else, should quit his own natural tone, and pitch his voice to the exact tone of voice of that other person, which did not suit with his own, he would soon perceive he spoke or sung with great pain, and in all probability very discordantly.

The Tibiæ Dextræ and Sinistræ were of different sizes; for the largest was as big at the top, as the smallest was at the bottom: in fact, they were formed by cutting the same reed into two[e]; and

[e] 'Ex asininis ossibus Theatrales atque argento, Arundineas 'ex Theophrasto et Plinio. Internodium radici proximum excide-

this circumstance, as all persons acquainted with the nature of musical instruments know, decidedly proves that the smaller of the two pipes must have been in tone an octave, or eight notes, higher or more acute than the larger. Each pipe, therefore, in all likelihood, contained, in regular succession, a certain number of these sets of seven notes, as is the case with all musical instruments whatever[f].

The Tibiæ Pares were such as were of the same pitch, so that, in the case of the Dextræ and Sinistræ, all the Dextræ were of the same pitch, though different from the Sinistræ, and all the Sinistræ were of equal pitch with each other, though unlike that of the Dextræ.

'bant ad lævam Tibiam, quod subesset cacumini ad dextram. 'Quo lævarum sonum gravem agnoscas, dextrarum acutum. Sic 'apud veteres scriptum est, at Latini aiunt sinistras acu- 'tiores.'—Scaliger De Poetice, lib. i. cap. 20.

[f] The author of an anonymous tract in 12mo. in French, entitled 'Entretiens sur l'Etat de la Musique Grècque, vers 'le Milieu du quatrième Siècle, avant l'Ere vulgaire,' Amst. 1777, who seems, though apparently not a musical man, to have had some musical intelligence communicated to him, says, p. 37, 'La voix, me dit il, ne parcourt pour l'ordinaire que 'deux octaves et une quinte. Les instruments embrassent une 'plus grande etendue : nous avons des Flutes qui vont au-dela 'de la troisième octave.' And for this last fact, as it seems, he cites Aristox. lib. i. p. 20; Euclid, p. 13. Galtruchius, in his 'Mathematicæ totius Institutio,' 12mo. Cantabrig. 1668, p. 282, says the same. His words are, 'Nec immerito chordis 'quindecim systema definiebant, quod videlicet istud solum spa- 'tium naturali voce a nobis vulgo decurratur. Quanquam et post- 'modum tum gravioribus tum acutis adjunctæ sunt aliæ, quas 'etiam ficta voce quis decantare possit.'

The Tibiæ Impares were such as did not agree with each other in pitch; and the pitch of the Tibiæ Dextræ was, no doubt, as well settled and known, as that of the Hautboy or Clarinet, or any other musical instrument now is amongst us [g].

As to the Tibiæ Sarranæ, or Serranæ, for it is written both ways, the meaning of the appellation is by no means settled. Some have thought it derived from Sarrha, a city of Phœnicia [h],

[g] It is, perhaps, necessary to caution the reader against supposing that, either in the musical compositions introduced between the acts of the Latin Comedies, or in those performed by the Chorus in the Greek Tragedies or Comedies, any such thing as modern Harmony, or Music in Parts, was introduced: on the contrary, they were certainly nothing more than simple melodies, and all the several instruments only played the same notes, though in a different pitch. Diomedes 'De Oratione et 'partibus Orationis,' edit. Putsch. col. 489, uses these words: 'In Choris, vero, numerus personarum definitus non est, quippe 'junctim omnes loqui debent, quasi voce confusa, et concen-'tuum in unam personam reformantes.'— Nannius, in his 'Miscellanea,' lib. v. cap. 6, says, 'Tres olim partes Comœdia 'fecit; Canticum, quod duabus Tibiis una persona et ad sum-'mam altera constabat; Chorum, qui incerto numero persona-'rum, sed omnium vocibus in unum sonum confusis utebantur; 'Diverbium, quod colloquio trium, aut ad summum quatuor, 'personarum consutum erat.' And, lastly, Seneca, in his 84th Epistle, thus speaks on the subject: 'Non vides, inquit, quam 'multorum vocibus Chorus constet? Unus tamen ex omnibus 'sonus redditur: aliqua gravis, aliqua media. Accedunt viri, 'fœminæ: interponuntur Tibiæ; singulorum illic latent voces, 'omnium apparent.'

[h] Among the Notæ Historicæ on the Parian Chronicle, in Prideaux, Marmora Oxon. 1676, p. 169, a note by Servius is mentioned, respecting Tibiæ Serranæ, and in which he is repre-

which some have conceived to be Tyre; and others have imagined it referred to Serra, a saw, because, as they say, the dancers used to make one step forward, and another backward, like sawyers sawing wood[1]. No reason can be more destitute of probability, or indeed of common sense; for what connexion could possibly subsist, between the practice of the dancers, which was optional, both as to the nature of the steps and the figure, and the name of a musical instrument, capable of playing, as every such instrument must be, a variety of tunes of different time and measures? It did not even necessarily require to be accompanied with dancing, but might have been used alone, entirely without it, and consequently could not prescribe any particular kind of dance or form of step, as that, for which it was the best

sented to have spoken thus: 'Tibiæ, porro, inquit, aut Ser-'ranæ dicuntur (Sarranæ a Sarra, quæ Tyrus est),' &c.

[1] 'Deinde apparatus in factis mediis per Tibias Serranas, 'quæ Sinistræ acuminis lenitate jocum Comicum ostendebant; 'atque Serranæ dicebantur, quoniam Saltatores iisdem referre 'et proferre pedem ludebantur; non aliter atque sectores, cum 'serra adhibita ligna partiri conantur. Aliis autem a Sarrha, 'civitate Phœniciæ, easdem dictos volunt, inter quos et Ser-'vius.' See Terentius a P. Antesignano, editio secundi exempl. 8vo. Lugduni, 1560, p. 477, in a note on the title to the Adelphi. The same author, ibid. p. 3, in a note on the title of the Andria, says, 'Alteræ sunt Serranæ, sic, arbitror, appellatæ, 'quoniam iis saltatores et proferre et referre pedem continuo 'juberentur; non secus atque sectores, qui serra adacta partiri 'ligna conantur. Siquidem Pompeius ait Serram, id prælium 'dici, quo frequenter acies et accedere et recedere soleret.'

adapted. If the instrument were constructed with any kind of valve, indented like a saw, that might have been a reason deduced from the form of the instrument itself. But why any such valve, if it had any, as it probably might, should have been thus indented, it is difficult to assign any reasonable cause; though, without some such ground, the etymology from Serra, a saw, cannot be supported.

If, however, the adjective Serranæ be rightly thus spelt, and not Sarrhanæ, as it is also equally given, it is certain that it could not be derived from Sarrha, the city in Phœnicia. Nor is there any foundation, in that case, for supposing that it was really formed from any proper name whatever, either of any person or place. In that event, flutes of this kind, if they had, as they very likely might, any such valve, to open and shut, like the modern German flute, might very probably and properly be called Serranæ, an appellation derived from the verb Sero, claudere, to lock or close; in the same manner as the adjective Seranus or Serranus was actually formed from the verb Sero, to sow, in the case of Attilius, a Roman senator, mentioned by Pliny, book xviii. chap. 3[k].

[k] 'Serentem invenerunt dati honores, Serranum unde cog-'nomen.' Plinii Nat. Hist. lib. xviii. c. 3.—In a note in the folio edition, Genevæ, 1631, are these words, referring to the word Serranum, in the above passage: 'C. Attilius is fuit, ab 'aratro accersitus ad consulatum, qui collega Cn. Cornelio

'pugnavit cum Pœnis, et de iis triumphavit. Cicero pro Roscio, et in Catone, Valer. Max. libr. iv. cap. 4, Apuleius, in Apologia, Servius, nulla historiæ fide, Dictatorem fuisse tradit. Virgilius

"——et te sulco, Serrane, serentem."

'Sertor dictus, qui per sationem natus, autore Probo.'—Plinii Nat. Hist. Genevæ, 1631, p. 369.

SECTION XV.

Particulars respecting the first Publication of Plautus and Terence.

Schmeider's account of the first publication of Plautus, from a manuscript at Florence.—He has stated incorrectly a passage from the Preface.—Remarks on what he has said, and on the passage itself.—Pareus, his account of a manuscript of Plautus, in the Palatine Library.—Remarks on his account.—First printed edition of Terence, when published.—Probably printed from a manuscript in the Vatican Library, corrected by Calliopius.—This manuscript of Charlemagne's time.—Not known whether it was in verse.—Fabricius says, the earliest editions of Terence were in prose.—Regulation of the verses in the printed edit. of 1479 and 1499, very faulty.—A manuscript of Terence, supposed, by Fabricius, of the seventh century.—Not known whether that was in verse or prose.

Schmeider, in the Preface to his edition of Plautus, 8vo. Gottingiæ, 1804, p. 15, speaking 'De 'editionibus Plauti,' says, that the earliest edition of the Comedies of Plautus was published by George Merula, from a manuscript at Florence, and printed at Venice in 1472[1]; and he observes,

[1] Jean de la Cuille, a printer and bookseller of Paris, has, in his 'Histoire de l'Imprimerie, et de la Librairie,' 4to. Paris, 1689, mentioned, p. 20, that Printing was carried to Venice by

further, that Merula had said, in the Preface, that all the copies extant, were derived from one copy, and that, for that reason, the correction of Plautus was difficult[m]. The substance of the passage in Merula's Preface is not given by Schmeider with sufficient accuracy; for, after mentioning the multitude of corruptions, and the difficulty of removing them, which he compares to the labours of Hercules, Merula says, 'In addition to all these, 'there was but one book, from which, as an arche-'type, all the copies, which could be procured, 'were derived; and, if this book,' says he, 'could, 'by any method, have been gotten into my hands, 'the Bacchides, Mostellaria, Menœchmi, Miles, 'and Mercator, might, perhaps, have been ren-'dered more correct; for the books which were

Jean Windelinus of Spire, who printed 'Ciceronis Epistolæ ad 'Familiares' there, in 1469; and, enumerating the books printed by his brother there, after his death, which happened in 1470, De la Cuille notices 'Plauti Comœdiæ, in folio, 1472.' 'Plauti 'Comœdiæ xx primum e Ms. Florentino prodiere Venetiis, 'Opera et impendio Joannis de Colonia, Agrippinensis, et Vin-'delini de Spira A. 1472, fol., cura Georgii Merulæ Alexan-'drini, Statielensis, et inde, Tarvisii, 1482, fol., opera et im-'pendio Pauli de Ferraria, atque Dionysii de Bononia.' Fabricii Biblioth. Lat. edit. Ernesti, 8vo. Lipsiæ, 1773, vol. i. p. 15.

[m] Schmeider's words are these: 'Comœdiæ Plauti primum 'prodiere e Ms. Florentino Venetiis, 1472, cura Georgii Me-'rulæ, qui in præfatione dicit, omnia exempla Plauti quæ ex-'stent ab uno exemplari ducta esse, eamque ob causam Plauti 'correctionem esse difficilem.'—Schmeider's Preface to his edition of Plautus, 8vo. Gottingiæ, 1804, p. 15.

'used in revising these, were transcribed from 'corrupt copies. But the last seven Comedies, as 'I happened to meet with copies which were not 'corrupted and tampered with by the critics, al- 'though they were faulty, will be found much 'more correct [n].'

What Merula has said, must be evidently understood as confined to the copies he used, and not extended, as Schmeider has erroneously conceived it, to all the copies in existence. But still the whole passage is a mass of confusion and contradiction. If the copies he had were all transcribed from that which he wished to procure, what hope could he entertain of assistance from it? be-

[n] 'His omnibus accedit, unum tantum fuisse librum, a quo, 'velut archetypo, omnia deducta sunt, quæ habentur exempla, 'qui si in manus nostras aliqua via venire potuisset, Bacchides, 'Mostellaria, Menœchmi, Miles, atque Mercator, emendatiores 'sane haberentur. Namque, in his recognoscendis, libros contu- 'limus de corruptis exemplaribus factos. At septem ultimæ, ut 'in eas incidimus, quæ simplices, et intactæ a censoribus, fuerant, 'quanquam mendosæ forent, multo veriores erunt.' See the letter or address, by way of dedication, from Georgius Alexandrinus, to Jacobus Zeno, bishop of Pavia, as it stands reprinted in the small quarto edition of Plautus, published by Eusebius Scutari, and printed at Venice, 1495, die xxiii. Novembris, (fo. a. ii. b.) From a letter of Eusebius Scutarius Vercellensis, addressed 'Georgio Merulæ Alexandrino,' which occurs at the end of the book, it appears that the above Georgius Alexandrinus was this same George Merula; and, in this letter, Scutari addresses Merula by the appellation of 'prudentissime 'præceptor,' and speaks of the revision of Plautus, which Scutari had then accomplished, as enjoined him by Merula, who, from the above circumstances, was certainly his schoolmaster.

cause he could not tell whether the errors he had found were corruptions of the transcribers, or faults in the original manuscript: or, how could he know that his copies were transcripts, without an actual collation? which, as he could not procure access to the original, seems to have been impossible; for the power or opportunity of collating it, would have fully answered his purpose, and he could have had no reason to regret, as he does, his inability to procure it. His expectations of assistance from it, arose from his hopes that he should find in it variations from the copies he used; an idea not consistent with that of supposing his copies transcripts. Nay, he directly contradicts himself; for he afterwards says, that the copies he used were made from corrupt originals, which at least proves that those copies were not taken from the archetype he speaks of. No more, therefore, can be understood from this passage, than that, if he could have procured a copy, which was out of his power, it might have been serviceable to him; but, as to its being what he says it was, the archetype of the rest, he appears to have had no ground from any circumstance, nor any reason for thinking it really so; and what he himself says, entirely contradicts the idea. This, however, is certain, that he could not obtain the book, wherever it was, which he has not mentioned, and consequently he has not used it, so that the manuscript, from which he printed, was a different one.

Pareus speaks of a manuscript of Plautus, of great antiquity and authenticity, which he himself saw and used in the Palatine Library. Of its early history he has given no particulars, as he only says, that, in 1512, it was given to Vitus Veslerus, but he does not mention by whom; that it was afterwards given, by Michael Rotingius, to Camerarius, without stating how it became the property of Rotingius; and that Camerarius gave it to the Palatine Library, which it is well known was afterwards removed from Heidelberg to the Vatican at Rome[o].

Pareus's account of this manuscript is singularly quaint and pedantic, and exhibits a feeble and injudicious attempt to give a forced additional value to a document of acknowledged authenticity, which, of course, needed no such assistance; for, he says that, for the purpose of publishing his edition, he had consulted manuscripts, particularly some in the Palatine Library; and, amongst these books, says he, 'that is entitled to the palm, an 'older than which the learned have always been of 'opinion is not existing in Europe, and which the 'most learned men have in all respects held in 'equal estimation with the Florentine Pandects 'themselves. He says, further, that, without this 'manuscript, Plautus's Comedies must have been

[o] On the taking of Heidelberg, by the Count de Tilly, in 1622, this library was sent to Rome. Moreri's Dict. on the authority of Bertius, Comment. Germ.

'given up, for that it not obscurely appeared, that 'it was transcribed from some copy, which fol- 'lowed the hand-writing of an ancient book of 'the first writer, written with capital letters, ac- 'cording to the Roman manner [p].'

All manuscripts must be in their very nature supposed to have been originally derived, either more or less remotely, and through the medium

[p] Pareus uses these words: 'Libros vero illos manuscriptos, 'quibus usus fui, ex Regia et περιδοητω (at, proh dolor, militari 'ferocia postmodum triste facta spolium) Bibliotheca Palatina, 'Serenissimus Princeps Elector, pro innata sua in viros doctos 'litterasque adeo universa clementia, propense satis suppe- 'ditavit. Inter eos autem codices palmam obtinet is, quo in 'Europa antiquiorem nullum exstare consentiens semper doc- 'torum fuit opinio, quemque, omni suo merito, ipsis Pandectis 'Florentinis æquipararant viri doctissimi.'—See the Preface to Pareus's edition of Plautus, edit. 8vo. Francof. 1641. And, further on, he says, speaking of the same manuscript, 'Pre- 'tiosas istas membranas, κατ' εξοχην τινα, in Animadversionibus 'nostris Veterem Codicem appellare soleo, hac nota V. C. Abs- 'que hoc solo namque fuisset conclamatum jam foret de Co- 'mœdiis Plautinis. Non obscure etiam apparuit, descriptum 'illum fuisse ex antigrapho quodam, qui sequutus fuerit scrip- 'turam manuariam veteris protographi libri, majusculis litteris 'more Romano exarati. Quæ quidem ratio effecit, ut in edi- 'tione nostra consulto nonnullibi, quanquam parcus, antiquam 'Umbricæ cum maxime dialecto, aut cæteroquin personis sce- 'nicis congruam scripturam, contra vulgatos Grammaticorum 'canones in litterarum quarundam μεταστοιχειωσει expresserim, 'quam non solum anxie commendarunt veteres Grammatici, 'sed et, summa velut religione, studiose observarunt Juris Ci- 'vilis interpretes celeberrimi, in editione Pandectarum, ex Pi- 'sanis suis chirographis, a quibus nefas ferme ducebant rece- 'dere.'—Preface to Pareus's Plautus.

of fewer or more numerous transcriptions, in proportion to their age, from the original manuscript of the author. No circumstance is stated by Pareus, as the ground of his opinion, which, after all, seems no better than a mere conjecture or guess, that the manuscript was a transcript from one which had also been itself transcribed from a manuscript of the author himself, or at least his amanuensis, in capital letters. The whole, therefore, of what he says, amounts to no more than this, that the manuscript of which he speaks was old, and he supposed it to have been copied from one still older; but of what kind this latter one was, it was impossible he could know. This every one would necessarily have concluded, without being expressly told so by him; and no intelligence is gained from this affectation of delivering an opinion, which, after all, amounts to nothing decisive; for the value of the manuscript must still be computed from the acknowledged sentiments of the learned, as to its own age, as it would always have been, if Pareus had never written. He has not, however, informed his reader, whether the manuscript was in verse or prose—a very important point of intelligence, which has not been in general communicated, as it always ought to have been on such occasions, by the editors of Plautus and Terence.

The first printed edition of Terence is believed to have been without a date. Hare, in his 'Tabula Literarum,' prefixed to his Terence, speaks

of one printed in 1471[q]; of another, in 1474; and a third, in 1478; but he also mentions a very ancient edition, printed by Angel. Sabinus, without place or date; and two others, without place or date, or name of the printer. To none of these undated ones has he used any efforts to assign any date; nor has he said, whether they were in verse or in prose. Fabricius mentions an edition of Terence, published at Tarvisium (Trevisa), in 1474, of which he says that he can find none older, excepting one, which he notices, without a date. He remarks, also, in a note, on the authority of Cornelius Beughem, that the first editions of Terence were without any division of verses[r]. The

[q] Jean de la Cuille, a printer and bookseller of Paris mentioned in a former note, has, in his 'Histoire de l'Imprimerie, 'et de la Librairie,' 4to. Paris, 1689, p. 16, spoken of Rome as one of the first places where the art of Printing was introduced, about the year 1467, by Conrad Suvenhein and Arnold Pannartz, who lodged in the house of Peter and Francis Maximis; and, among other books, printed there by them, he mentions 'Terentii Comœdiæ,' in folio, 1472.

[r] Fabricii Bibliotheca Latina, Hamb. 1721, vol. i. p. 34. The note alluded to in the text is in these words: 'Cornel. 'Beughem, in Incunabulis Typogr. pag. 132, Observa, primas 'Terentii editiones destitui versuum distinctione.' Ernestus, in his edition of 'Fabricii Bibliothec. Lat.' edit. 8vo. Lipsiæ, vol. i. p. 53, says, speaking of the editions of Terence, 'Antiquissimæ editiones sunt, quæ versuum distinctionem nondum 'habent. Talis est una, quam habuit nuper Consultissimus in 'civitate Lips. Vir Christianus, Ludov. Stiglitius, forma quaterna majore, literis Germanicis; altera, quæ sine loci et anni 'indicio edita, literis vetustissimis expressa, profitetur se ab

first edition, whenever and wherever it appeared, was probably printed from a manuscript in the Vatican Library, which Fabricius has described as written by Hrodogenes, in the time of Charle-

'Angelo Sabino purgatum, qui et alia, primis inventæ typo-
'graphiæ temporibus, edidit Romæ, ut Paradoxa in Juvenal.
'a. 1474, etc. Hoc an conveniat in editionem quæ fuit in Bibl.
'Gudiana cum Donato, sine loco et anno, nescio. Gudius
'quidem typos Romanos Panartii videbatur sibi agnoscere. No-
'tatam etiam vidimus in Catalogo Bibl. Senkenbergianæ edi-
'tionem, quæ anni et loci nota careret, ceterum sub titulo
"Terentius in sua metra redactus," quæ tamen antiquior sit
'necesse est, quando in edd. 1487, 90, 92, jam metris incedit
'Terentius. Itaque male vidimus, qui judicaret in edit. Ar-
'gentin. 1503, metrum demum notatum fuisse, quod in ea est
'epigramma in contemtum earum editionum in quibus sine ver-
'suum distinctione sunt Comœdiæ Terentii. In Benedicti Phi-
'lologi Flor. præfatione ad P. Crinitum, edit. Argent. 1516,
'repetita ex Italica editione, dicitur, "Politianus primus ag-
"gressus esse emendare Terentium et in suos numeros referre."
'Sed et ipsum se dicit in ea re elaborasse. Post antiquissimos,
'quas cum forma folii excusas sine loci temporisque nota me-
'moravimus supra, nullum reperi antiquiorem Terentii editio-
'nem, Mediolanensi, 1470, per Antonium Zarotum impendio
'Jo. Lognani, cum Donato in Terentium; et Romanam, anno
'1472, fol. per Conradum Sveinhemium, et Arnoldum Pan-
'narta. Hanc sequitur Tarvisiana, an. 1474, fol. tum Veneta,
'a. 1476, cum Donati, et in Heautontimorumenon Jo. Cal-
'purnii commentariis.'—He then notices the following editions: Tarvisiæ, 1477, fol.; Parma, 1480, fol.; another (different from the former Tarvisian impression) Tarvisiæ, 1477, fol.; Mediol. 1478; Venet. 1479; Venet. 1482, 1487, fol.; Venet. 1480; Naples, 1481, fol.; Mediol. et Venet. 1483, fol.; Venet. 1488, 1490, 1492, 1494, 1567, and 1580, in fol. &c.; Argent. 1496, 1499. After this, follows a long list of editions in the sixteenth century, and later, which it is here useless to enumerate.

magne, and revised by Calliopius[s]. Certain it is, that, in the edition of Terence, printed at Venice by Nicholas Girardengus, revised by Francis Diana in the year 1479, 15 December, which was probably, in that respect, copied from the former impressions, each play finishes with the words 'Calliopius re-'censui,' there given as part of the text; and these words have been continued in the Delphin edition, though properly separated from the rest[t].

[s] The description of this manuscript given by Fabricius, is in the following words: 'In Bibliotheca etiam Vaticana, jam-'pridem asservatur celebris alter Codex Terentii, Georgio Fabri-'cio olim inspectus, qui ævo Caroli Magni, quidam Hrodogenes 'scripsit, et Calliopius Scholasticus recensuit, ut post singulas 'Comœdias apparet. Scholasticus hac ætate erat dignitas Ec-'clesiastica eorum, qui Scholiis præerant Ecclesiasticis, ut 'docet Cangius, in Glossario Latino.' Fabricii Bibl. Lat. edit. 1721, vol. i. p. 32.—Ernestus, in his edition of that work, omits all of the above passage, after the word 'apparet;' instead of which, he thus proceeds: 'Sed alia exempla Mss. passim 'reperta sunt, ut in Bibl. Londinensi, Oxoniensi, Leidensi, Er-'langensi, etc. Nam propter frequentem usum in scholis, sæ-'pissime descriptæ sunt hæ Comœdiæ. Atque hæc multitudo 'librorum peperit multitudinem lectionum variantium. Nam 'Richardus Bentleius, in parte prima Observationum Anglica 'editarum Lingua, adversus Antonii Collinii libellum pro Licentia 'Cogitandi vulgatum, pag. 66, testatur se, collatis variis Codi-'cibus, notasse farraginem variarum lectionum ad vicies mille.' —Fabricii Bibl. Lat. edit. Ernesti, 8vo. Lipsiæ, 1773, vol. i. p. 53.

[t] It will be seen, in a subsequent Section, number XXIV. of this work, inserted for the express and necessary purpose of explaining the nature and degree of authority to which manuscripts may be entitled, a subject, though of great importance, yet but little understood, that it was the practice to revise and correct manuscripts after they were written. The methods em-

As Charlemagne's reign commenced in the year 800, and terminated in 814[a], it is clear, that this manuscript could not be of an earlier, or indeed later date, than the beginning of the ninth century; but whether it is in verse or prose, is no where noticed, though, as Fabricius has above said, that the early editions were in prose, it is most likely, that the manuscript from which the first was printed was in prose also. If it was in verse, it must have been very ill divided, as the edition of 1479 (and the same may be said of another, printed at Venice, by Lazarus de Soardis, in 1499) is extremely faulty in that respect, though some endeavours, it is plain, had been made to correct them, as those of 1479 and 1499 differ from each other.

Another manuscript of Terence, in the Vatican Library, and which formerly belonged to Peter Bembus, is also noticed by Fabricius. This Politian had seen, and probably used in his revision of Terence; for in the manuscript itself is a note, in the hand-writing of Politian, in which he says he had never seen one more ancient. Its age, when Fabricius wrote, in 1698, was, as that author

ployed for this purpose, will also be there found distinctly stated, without a knowledge of which no man can be competent to decide as to what was meant to stand or be rejected.

[a] Saxii Onomasticon Literarium, 8vo. Trajecti ad Rhenum, 1759, p. 41.

says, more than a thousand years[x]; but on what he founded that opinion he has not mentioned,

[x] Of this manuscript Fabricius thus speaks: 'Antiquissimum Comediarum Terentii Codicem olim habuit Petrus Bembus, exaratum ante annos amplius mille, cui Politianus hæc verba manu sua inscripsit, "Ego, Angelus Politianus, homo "vetustatis minime incuriosus, nullum me vidisse ad hanc diem "Codicem vetustiorem fateor." Hic, ab illo tempore, pervenit in manus Fulvii Ursini, qui, dum vixit, auro quovis pretiosiorem habuit, et moriens Bibliothecæ legavit Vaticanæ, ut referunt Janus Nicius Erythræus, Pinacotheca, l. p. 10, et Leo Allatius, Animadvers. ad Antiquitates Hetruscas, p. 59. Franciscus vero Cardinalis Toletus, qui Ursinum cum vetusto suo libro usque adeo derisit, nescio an multo fecit elegantius, quam Hadrianus VI. summus pontifex, a quo viros literatos et humaniori doctrinæ deditos per contemptum dictos Terentianos narrat Jo. Pierius Valerianus, De Infelicitate Literatorum, libro ii.' Fabricii Bibl. Lat. vol. i. p. 31.—The dedication to the first volume of this work of Fabricius is dated in 1696. Ernestus, in his edition of Fabricius, vol. i. p. 50, makes an addition to the above article, in these words: 'Specimen codicis hujus Terentii dedit Jo. Mabillonius, C. V. de Re Diplom. p. 354, v. et in Nouveau Traité Diplom. t. iii. tab. 35. Hic est iste liber Petri Bembi, quem laudat Muretus, pag. 189, b. ad Terentium. "Sed in libro Bembi, non tantum, ut in aliis, "*exercerent* legitur, verum etiam adscripta est ad latus explicatio quædam hujus vocis, quæ scripturæ illius integritatem "confirmet. Multum autem ejus libri valere debet auctoritas, "est enim ita antiquus, ut Angelus Politianus, qui multos veteres libros viderat, testatus est omnium, cujusque generis, librorum, quos ipse unquam vidisset, eum sibi antiquissimum "videri." Petrus Victorinus, ix. 15. Var. Lect. ubi Menandri loca quædam confert cum Terentianis, addit domi se habere Terentium, collatum cum illo Bembi codice manu Angeli Politiani, vide de hoc Cod. Nouveau Tr. Dipl. l. c. p. 50, seq. ubi de ætate ejus disputatur, quam auctores seculum quartum aut quintum non excedere judicant.'—Fabricius wrote in 1696,

nor has he noticed whether it was in verse or prose. Faernus is said, by Bishop Hare, to have used that and another manuscript in the Vatican Library[y], which last is probably that revised by Calliopius. If Fabricius is correct in his opinion, as to the antiquity of this manuscript, it must have been written, at the latest, before the year 696, and consequently more than a century prior to that revised by Calliopius.

and, deducting one thousand years for the age of the manuscript, it must have been written in 696, which is the seventh century. If the manuscript is, as Ernestus here says, of the fourth or fifth century, it is at least two, or perhaps three centuries older than Fabricius has made it, and at least four, or perhaps five centuries more ancient than that of Calliopius, which was not written till the beginning of the ninth.

[y] See the 'Tabula Literarum, quibus designantur Codices 'Mss. et Editt. vett.' prefixed to Bishop Hare's edition of Terence. In this list he speaks of four manuscripts, as used by Faernus, which he describes as follows:

'Bemb.
'Bas.
'Vat.
'Victor.
} Sunt e codd. quibus usus est Faernus.'

Of these, the first is evidently Peter Bembus's manuscript, mentioned in a former note. Of the Basil Ms. nothing is known. The third is, probably, that of Calliopius, also described in a former note: and the fourth seems that possessed by Peter Victorinus, which he speaks of, as having been collated by Politian with that formerly belonging to Peter Bembus.

SECTION XVI.

Division of the Verses in Terence, as it at present stands, but comparatively of modern Date, and manifestly very corrupt in itself.

Manuscripts searched on this point, on the present occasion.—The earliest of Terence are two of the tenth, and one of the eleventh century.—These are all in prose.—Two, at least, of them, if not the third, contain a Preface, in which Terence is said to be in verse.—A mistake in the Preface, in supposing Calliopius contemporary with Terence.—No manuscript of Terence in verse, earlier than the thirteenth century, has been found.—One of the thirteenth, another of the fourteenth, another of the fifteenth centuries, in verse.—Their regulation no better than that of the printed editions of 1479 and 1499.—No one gives a mode of division that can be followed throughout.—In detached places, they may each suggest a more correct distribution.—Interval of time between dates of the oldest manuscripts, and the time when Plautus and Terence lived.—Copies corrupt in Varro's time.—Politian began to revise Terence, as to distribution of verses.—On his death before he had finished it, Benedictus of Florence completed it.—The result published by this latter, in 1505, and again, in 1519.—This arrangement followed by H. Stephens in 1529.—And by Erasmus, no doubt, on the authority of Priscian.—The accuracy of the division doubtful.—Benedictus has mistaken two passages in Aristotle.

ENDEAVOURS have been used, on the present occasion, by consulting such early manuscripts as were

accessible, and the age of which could be satisfactorily authenticated, to ascertain the state of the text of Terence, as far back as possible; but of Plautus, the manuscripts were not numerous, and those which have been found, are only of a very late date. The earliest of Terence consist of two of the tenth, and one of the eleventh century, all three in the Harleian Collection in the British Museum[z]; and the ages of them all are ascer-

[z] The manuscripts here alluded to, are in the Harleian Collection, and are numbered 2670, 2750, and 5443. Mr. Wanley says, the two first are of the tenth century, and the latter of the eleventh. See the Catalogue of that Collection in two volumes, folio, printed at London, 1759. All of these are in prose. In the same Harleian Collection were also found three manuscripts in verse. The first, numbered 2524, was described, in the above-mentioned Catalogue, as of the thirteenth century; the second, 2525, of the fourteenth; and the third, 2526, of the fifteenth; and, indeed, this last has the date 1496 to it. Specimens from each of these, compared also with the printed editions of 1479 and 1499, will be found in Section XVII. of this Inquiry. Upon consulting the new Catalogue of the Harleian Collection, published under the authority of the Record Commission, the following manuscripts of Terence, in that Collection, are found to be noticed as being in prose:

2456, prose, of the 14th century.	2656, prose, of the 12th century.
2475, prose 13th.	2671, prose 10th.
2527, prose 15th.	2689, prose 14th.
2562, prose 14th.	5000, prose
2572, prose 15th.	5224, prose 15th.
2614, prose 15th.	5304, prose 15th.

The editor of this last Catalogue disputes, without saying on what ground, the age which had been assigned to No. 5443, above mentioned. He says, it is not of the 11th, but of the 13th

tained by Mr. Wanley, who drew up the Catalogue, a man, against whose judgment, on such subjects, every real scholar already knows, no just exception can be taken. In each of these, the text is given throughout as prose, notwithstanding that, in two of them at least, and perhaps in the other, which was accidentally omitted to be consulted as to that point, there is a Life of Terence, in which it is positively asserted, that Terence is verse; and, on the authority of Priscian, who is there cited, the kind of verse is affirmed to be Iambic, without noticing of what length [a]. Whether the omission to give the text as verse, after this plain confession, proceeded, as it most probably did, from

century; and that No. 5000, above, which had been described in the former Catalogue, as of the 15th century, is of the 13th instead. And it is not improbable, could all the manuscripts in existence be consulted, that the majority of them would be found to be in prose; a circumstance which very much tends to shake the authority of the present division into verse.

[a] In the manuscript, No. 5443, this passage stands thus: 'Qui autem putant fabulas ipsius non constare metrica ratione, 'mentiuntur. Quum Priscianus et alii auctores, in suis volu-'minibus, hoc demonstrant, etiam exemplum q promunt, 'ex eo demonstrat cujus generis metri constant. Ipse autem 'Terentius, in prologo primæ fabulæ, se nominat, dicens poe-'tam, "Poeta cum primum." Constant enim carmina illius 'Iambico metro.' In the manuscript, No. 2750, the passage is this: 'Qui autem putant fabulas ipsius non stare metrica arte, 'mentiuntur; quum Priscianus et alii auctores, in suis volumi-'nibus, hoc demonstrant etiam et exempla quod promunt ex 'eo demonstrat cujus metri constat. Ipse autem Terentius, in 'prologo primæ fabulæ, se nominat, dicens poetam, Poeta 'cum primum. Constant enim carmina illius Iambico metro.'

the insuperable impediments found on an actual attempt to reduce the text into metre, according to the usual idea of the standard above mentioned, is not decidedly known. This, however, was apparently the most probable cause; but the judgment and information possessed by the author of that Life, cannot be relied on, because he imagines, in another part of it, that Calliopius, a grammarian, who, if Fabricius is right in his idea as to the age of the manuscript revised by this person [b], could not have lived earlier than the time of Charlemagne, at the beginning of the ninth century, and revised the works of Terence, was an actor, contemporary, and friend of Terence, by whose advice he profited much in the conduct of his Dramas [c].

No manuscript in verse, of an earlier date than the 13th century [d], has occurred on this occasion; and in those of that and the 14th [e] and 15th centuries [f], which represent the Comedies as

[b] See the preceding Section.

[c] 'Recitator vero istarum fabularum non ipse Terentius exstitit, sed Calliopius quidam, vir clarissimus, ac sapientissimus, cujus opere et sustentatione ac etiam familiaritate tuebatur.' Ms. 5443. This manuscript, though written as prose, has, in some parts, indications by marks like the capital Greek Gamma, where each verse ends; but this division is evidently made since the manuscript was copied; besides which, it is not continued throughout, as it has not been found lower than Act II. Sc. 2, of the Hecyra.

[d] Harleian Manuscript, No. 2524.

[e] Idem, 2525. [f] Idem, 2526.

verse, the regulation is no better, nor more to be confided in, than that which occurs in the early printed editions of 1479 and 1499, and in many others. No one of them gives a mode of division which can be followed throughout, though in detached places, especially where they differ from the later printed editions, they will each, in different parts, frequently suggest a distribution that may lead to a more correct arrangement.

Allowing the manuscript of Plautus, mentioned by Pareus, to be, as he states it, of equal age with the Florentine Pandect, and consequently of the sixth century[g]; and the manuscript of Terence, in which Politian had written his opinion, to be, according to Fabricius's idea, of the seventh[h]; there must have been an interval of, at

[g] Of this manuscript, the following are all the particulars now recoverable. It was found at the taking of Amalfi, by the Emperor Lotharius II. in 1130, and by him given to the Pisans, from which circumstance the character in which it is written has acquired the appellation of Litera Pisana; but Pisa having been afterwards taken, after a long siege, it was transmitted to Florence, and placed in the Grand Duke's library. See a passage from Gravinæ Origines Juris Civilis, lib. i. cap. 140, and also one from Heineccii Historia Juris Civilis, lib. i. sect. 412, inserted in Dr. Harris's 'Brief Account of the Rise and Progress 'of the Roman Law,' prefixed to his edition of Justinian. A fac-simile specimen of it, which is there given, as of the sixth century, occurs in Mabillon 'De Re Diplomatica,' edit. fo. Napoli, 1789, vol. i. p. 372. A specimen of it, p. 109, and a great deal of curious matter, respecting it and its history, may be found in 'Brencmanni Historia Pandectarum,' 4to. Traject. ad Rhenum, 1722, throughout.

[h] See the preceding Section.

least, between seven and eight centuries from the death of Plautus[i] to the event of the writing of that manuscript of his works, and not less than nearly between eight and nine, from the writing the manuscript of Terence, to the time when Terence flourished[k]. Varro, even in his time, which was about 61 or 57 years before our Saviour[l], says, that the copies of Terence then existing, were exceedingly corrupt[m]; and no one who consults the

[i] Plautus lived 189 years before our Saviour. Saxii Onomast. Lit. p. 11. Ibid. vol. i. p. 122. He died 184 years before our Saviour. Moreri's Dict. and the authorities he cites. Lilius Giraldus, De Poetarum Historia, col. 415, says he died in the 145th Olympiad.

[k] Terence lived 164 years before our Saviour. Onomast. Lit. p. 11. He died 159 years before our Saviour. Moreri.—Terence flourished 164 years before our Saviour, and in the year of Rome 595 (which is 156 before our Saviour, Helvici Chron. p. 77) published his Andria. Saxius, Onomast. vol. i. p. 127.

[l] Saxius, vol. i. p. 162, 153, 164. Varro was born in the first year of the 166th Olympiad, and died at the age of near 90, in the first year of the 188th. Konigii Bibl. p. 831.

[m] See Camerarius's edition of Plautus, in his 'Epistola 'Nuncupatoria,' p. 17, where he says, that Varro complains of the inaccuracy of the copies in his time. Dr. J. Carey, of Islington, in his 'Latin Prosody made easy,' first edit. 8vo. p. 128, says, 'We learn from A. Gellius, that, so far back as 'seventeen hundred years ago, the writings of the Roman 'Classics were already corrupted and falsified, not only by the 'casual errors of copyists, but by the deliberate perversions of 'mistaken critics ("falsi et audaces emendatores," lib. ii. 14), 'who boldly altered every thing that was too elegant or exqui-'site for their own unrefined taste.'

earliest printed editions of those authors, Plautus and Terence, published, as they were from manuscripts of a still later period, can fail of being convinced, that they are entitled to very little consideration; and can never be received as evidence of a mode of division into verse, or of a system of versification which perpetually contradicts every rule of Prosodia.

Fully sensible, as indeed every one must be, who considers the subject, of the erroneous regulation and division of the verses of Terence, as exhibited in the manuscripts and early printed editions, though without adequate knowledge how to correct them, Politian had, at one time, undertaken to revise and amend the regulation. His intended guide in his progress was, in part, no doubt, the manuscript of which he appears to have entertained so high an opinion[n], and which, even if it were in prose, a fact which does not appear one way or the other, might yet have afforded different readings of the text. But the rules of Metre, by which he proposed to steer, were probably the sentiments and opinions of Priscian, delivered in his tract 'De Versibus Comicis,' which makes a part of his works, and is to be found among the Latin Grammarians published by Putschius, col. 1319. He had already commenced, and made some progress in the undertaking; but, dying in

[n] See the preceding Section.

the year 1494 [o], before it was completed, Benedictus of Florence, a philologist, as he calls himself, took up the scheme, and finished it; the result of which he published, when completed, as arranged partly by Politian, and the remainder by himself, in a duodecimo volume, printed at Florence, 1505, with the title of 'Terentius Poeta 'Comicus in sua Metra restitutus;' a subsequent edition of which, with the same title, afterwards appeared at Strasbourg, in small quarto, in 1519 [p]. The text, as thus divided and arranged, seems to have been adopted by Henry Stephens, in an edition of Terence, printed by him, in folio, in 1529, and also by Erasmus [q], no doubt on the ground of

[o] Politian was born in 1454, and died in 1494. Moreri's Dict. art. Bassi (Ange) dit Politien. Gesneri Bibl. edit. 1545, art. Angelus Politianus.

[p] In his Epistle to Peter Crinitus, a scholar of Politian, at the back of the title, in the edition of 1519, he mentions the commencement of the undertaking by Politian; that he himself had added from Hephæstion, Terentianus, Donatus, Rufinus, Diomedes, and Priscian, some particulars relating to Comedy and Comic Metre, necessary to be known; and that, from ancient copies, at Venice and elsewhere, he had discovered Sulpitius Apollinaris, a grammarian, in the time of the Emperor Hadrian, to have been the author of the arguments prefixed to each Comedy, which had been commonly received as the productions of Terence.

[q] In one published by him, in folio, Basil, 1532. The Dedication is dated Prid. Id. Decemb. 1532; and he was induced, as he says, to the publication, by the circumstance of having seen some of the Comedies played by a few of his friends. To this he prefixed a Dissertation 'De Metris,' which he mentions was the work of four days; and since that, the variations, as to

what Priscian had laid down as the system; but the real merit of the division is much to be doubted, because Benedictus, in the Preface, has grossly mistaken two passages in Aristotle, a circumstance which could not fail to mislead him. He states Aristotle, as saying that Crates first wrote in Iambic verse[r]; and also, as affirming that Iambic verse was at first Tetrameter[s]. On the contrary, Aristotle has really said, that Crates rejected Iambic; and that the verse used in Tragedy, was changed from Tetrameter to Iambic, as Tetrame-

the regulation of the verses, if any, have been, as it is believed, but trifling, and of small importance.

[r] 'Non est et hæc prætereundum, quod primus (autore 'Aristotele), qui personas in scenam produxerit, prologos con-'finxit, et per histriones fabulas repræsentaverit, ignoratur. 'Ceterum fabulas primus confinxit Epicharmus et Phormis. 'Nam ex Sicilia in Græciam, ait, advectas apud Athenienses: 'porro Crates primus Iambici specie orationes ac fabulas scripsit.' See Benedictus's prefatory tract, entitled "De Comœdia,' sig. a. iii. a. sub tit. 'De Membris' 'Terentius, in sua metra restitutus,' edit. 4to. Argentorati, 1519.

[s] 'Iambicos et Heroicos Poetas, scribit Aristoteles, olim 'fuisse antiquissimos, carmenque Iambicum primum Tetrame-'trum fuisse.' Ibid. sig. a. iiij. 'De Metro Iambico.'

[t] Aristotle's words are these: 'Τὰς δὲ πρόσωπα ἀπέδωκεν, ἢ προ-'λόγους, ἢ πλήθη ὑποκριτῶν, καὶ ὅσα τοιαῦτα, ἠγνόηται. τὸ δὲ μύθους ποιεῖν, 'Επίχαρμος καὶ Φόρμις ἦρξαν· τὸ μὲν οὖν ἐξ ἀρχῆς ἐκ Σικελίας ἦλθε. τῶν δὲ 'Αθήνησιν Κράτης πρῶτος ἦρξεν, ἀφέμενος τῆς ἰαμβικῆς ἰδέας, καθόλου ποιεῖν 'λόγους ἢ μύθους.'—'Quis vero Larvas intulit, aut Prologos, aut nu-'merum Histrionum, et alia ejusmodi, in incerto est. Fabulas 'vero Epicharmus et Phormis primi composuerunt. Hoc itaque 'primo ex Sicilia profectum fuit. Atheniensium autem primus 'sermones aut Fabulas composuit Crates, missa omnino forma 'Iambica.'—Aristot. De Poetica, Oxon. 1760, p. 8 et 60.

ter was first used, because Poetry was Satyric [u], or derived from the Satyrs, the supposed attendants of Bacchus [x]. This opinion of Aristotle is here stated, only because it contradicts the representation given of it by Benedictus, and in order to show that the system of the latter rests, as it most certainly does, on the misconception of two very important facts. Its own intrinsic authority will be more properly considered in another place of this Inquiry.

[u] Aristotle, De Poetica, cap. 4, speaking of Tragedy, says: ‘Ἔτι δὲ μέγεθος ἐκ μικρῶν μύθων καὶ λέξεως γελοίας, διὰ τὸ ἐκ σατυρικοῦ μεταβαλεῖν, ὀψὲ ἀπεσεμνύθη· τὸ, τε μέτρον ἐκ τετραμέτρου ἰαμβεῖον ἐγένετο. τὸ μὲν γὰρ πρῶτον τετραμέτρῳ ἐχρῶντο, διὰ τὸ σατυρικὴν καὶ ὀρχηστικωτέραν εἶναι τὴν ποίησιν.’—‘Porro autem magnitudo a vilibus fabulis et dictione ridicula sero fiebat illustrior, eo quod immutatio facta fuit a Satyrica Poesi: metrum etiam ex Tetrametro redditum erat Iambicum, primo enim utebantur Tetrametro, nempe quod Poesis erat Satyrica et saltui aptior.’—Aristot. De Poetica, 8vo. Oxon. 1760, p. 7 et 58.

[x] ‘Satyri, quia putabantur cum contis et thyrsis in Liberi Patris exercitu prælia iniisse, ejus generis venabula gerebant.’ Scaliger, Poetices Liber, lib. i. c. 17.—Natalis Comes, in his ‘Mythologia,’ edit. Genevæ, 1620, p. 481, says, speaking of Bacchus, ‘Hujus Dei Satyros, et Silenos, et Lenas, et Nymphas, et Naïades, et Tityros sacerdotes fuisse, inquit Strabo, ‘libro decimo.’—And again, p. 479, also speaking of Bacchus, ‘Cujus inter comites fuit Acratus genius, atque cum Panas et Satyros comites Indicæ expeditionis habuisset, subacta India atque devicta Iberia, ut ait Sesosthenes, in rebus Ibericis, ‘Pana locis præfecit, qui regionem de se Paniam vocavit, ac mox juniores Hispaniam dixerunt.’

SECTION XVII.

Present Division of the Verses in Terence not to be relied on, because the Manuscripts and early printed Editions vary from each other, and from the modern Editions, in the Division of the Verses.

Three earliest manuscripts of Terence in prose.—Some printed editions in prose also.—Manuscripts of the thirteenth, fourteenth, and fifteenth centuries in verse.—Collations of part of Terence's Andria, Act I. Sc. 2, with two manuscripts, and the printed editions of 1479 and 1499.—A similar collation of the Andria, Act I. Sc. 5, in three places.

The three earliest manuscripts of Terence, which have been consulted on the present occasion, are, as has been already observed, in prose, a method which has also been followed in some of the printed editions[y]; and, although it is certainly clear

[y] An edition of Terence, in folio, printed at Strasbourg, by John Grunninger, without a date, is in prose. This edition was some years since compared, by its then owner, with another copy of the same impression, which had the date 1496. Another edition, in folio, printed in the same city, and by the same printer, in 1499, which has a date, is likewise in prose, as is also another in folio, printed at Lyons, by Benedict Bourryn, in 1527. Fabricius has observed, Bibl. Lat. vol. i. p. 34, that the first editions of Terence are not divided into verse. See a note

that Terence is unquestionably verse, yet no earlier manuscript of his works, in that state, has, in the course of the present undertaking, been found, than one of the 13th century. Two others, in verse, of the 14th and 15th centuries, have also occurred. It is not intended here, to give a regular collation, but it was yet thought advisable to insert some few specimens of the variations of the copies, by a comparison of those manuscripts with the printed editions of 1479 and 1499, in some particular places, in order, at the same time, to show how much they all differ from the more modern editions. Many more might have been given, and were actually procured for that purpose, but it was thought that these would prove sufficient.

Andria, Act I. Sc. 2.

Harleian Ms. 2524, of the 13th century.

'Mirabar hoc si sic abiret: et heri semper lenitas,
'Verebar, quorsum evaderet. Qui postquam audierat

on Sect. XV. Dr. Leng, afterwards Bishop of Norwich (see Hare's Preface, p. xxiii.), the editor of the quarto edition of Terence, printed at Cambridge in 1701, mentions a manuscript in the Library of Corpus Christi college, Cambridge, as one of those which he had used; and of this he says, 'Qui, tametsi 'versibus distinctus non sit, multa tamen vetustatis vestigia re-'tenit, et interpretatiunculas (e Donato, ut videtur excerptas) 'subinde appositas habet.' p. 475. In the month of October 1815, two manuscripts of Terence, in the Bodleian Library, at Oxford, were inspected, and both were in prose.

'Non datum iri filio uxorem suo, nunquam cuiquam
'Nostrum verbum fecit, neque id ægre tulit.
'At nunc faciet, neque, ut opinor, sine tuo magno malo.'

Harleian Ms. 2525, of the 14th century.

'Non dubium est, quin uxorem nolit filius: ita Davum modo
'Timere sensi, ubi nuptias futuras audivit,
'Sed ipse exit foras. Mirabar hoc si sic abiret:
'Et heri semper lenitas, verebar, quorsum evaderet.
'Qui postquam audierat non datum iri filio uxorem
'Suo, nunquam cuiquam nostrum verbum fecit,
'Neque id ægre tulit. At nunc faciet,
'Neque, ut opinor, sine tuo magno malo.'

Edit. 1479.

'Non dubium est, quin uxorem nolit filius: ita Davum
'Modo timere sensi, ubi nuptias futuras esse
'Audivit. Sed ipse exit foras. Mirabar hoc si sic abiret:
'Et heri semper lenitas, Verebar, quorsum evaderet.
'Qui postquam audierat non datum iri filio uxorem suo,
'Nunquam cuiquam nostrum verbum fecit, neque id ægre tulit.
'At nunc faciet, neque, ut opinor, sine tuo magno malo.'

Edit. 1499.

'Non dubium est, quin uxorem nolit filius:
'Ita Davum modo timere sensi, ubi nuptias
'Futuras esse audivit. Sed ipse exit foras.
'Mirabar hoc si sic abiret: et heri semper
'Lenitas, verebar, quorsum evaderet. Qui postquam
'Audierat non datum iri filio uxorem suo,
'Nunquam cuiquam nostrum verbum fecit,
'Neque id ægre tulit. At nunc faciet,
'Neque, ut opinor, sine tuo magno malo.'

Andria, Act I. Sc. 5.

Harleian Ms. 2524, 13th century.

'Hoccine est humanum factum aut inceptum? hoccine est
'Officium patris? quid illud est? proh deum fidem atque ho-
'minum,
'Quid est? si hæc non contumelia est. Uxorem decreverat
'Dare sese mihi hodie: nonne oportuit præscisse me ante?
'nonne priusquam
'Communicatum oportet? Miseram me, quod verbum audio?'

Edit. 1479.

'Hoccine est humanum factum aut inceptum? hoccine est
'Officium patris? quid illud est? proh deum fidem
'Atque hominum, quid est? si hæc contumelia non est. Ux-
'orem
'Decrevit sese mihi hodie; non ne oportuit
'Præscisse me ante? nonne prius communicatum oportuit?
'Miseram me, quod verbum audio? quid Chremes?'

Edit. 1499.

'Hoccine est humanum factum aut inceptum?
'Hoccine est officium patris? quid illud
'Est? proh Deum fidem atque hominum,
'Quid est? si hæc contumelia non est.
'Uxorem decrevit sese mihi hodie: nonne oportuit
'Præscisse me ante? nonne prius communicatum
'Oportuit? Miserum me, quod verbum audio?'

The same Scene.

Harleian Ms. 2524, 13th century.

'Itane obstinate operam dat, ut me a Glycerio miserum
'Abstrahat? quod si fit, pereo funditus. Adeon' hominem
'Esse invenustum, aut infelicem quemquamne ut ego sum?

Edit. 1479.

'Itane obstinate operam dat, ut me a Glycerio miserum
'Abstrahat? proh Deum atque hominum fidem,
'Quod si fit, pereo funditus.
'Adeon' hominem esse invenustum, atque infelicem quenquam.'

Edit. 1499.

'Immutatum videt. Itane obstinate operam dat, ut me
'A Glycerio miserum abstrahat? proh Deum atque hominum
'Fidem, quod si fit, pereo funditus. Adeon' hominem esse
'Invenustum, atque infelicem quenquam ut ego sum.'

Andria, Act I. Sc. 5, same Scene.

Harleian Ms. 2524, 13th century.

'Sed cur tu abis ab illa? Obstetricem accerso.
'Propera. Atque audin? verbum unum cave
'De nuptiis, ne ad morbum hoc etiam. Teneo.'

Edit. 1479.

'Sed cur tu abis ab illa? Obstetricem accerso.
'Propera. Atque audin? verbum unum cave de nuptiis,
'Ne ad morbum hoc etiam. Teneo.'

Edit. 1499.

'Sed cur tu abis ab illa? Obstetricem accerso.
'Propera. Atque audin? verbum unum cave de nuptiis,
'Ne ad morbum hoc etiam. Teneo[z].'

[z] The Harleian manuscript, No. 5443, which is of the eleventh century, and in prose, reads this passage thus: 'Ne ad 'morbum hoc siet etiam. Teneo.' The division of verses is

different in different editions of Plautus and Terence; as a proof of which, Merula's edition of Plautus, in 4to. of the year 1495, and the small one by Sambucus, 1566, may be consulted and compared, particularly in the Pseudolus. The circumstance was, no doubt, occasioned by the editors of each following different manuscripts, which did not correspond with each other in that particular.

SECTION XVIII.

Variety of Verse neither necessary nor proper in itself.

Quintilian's opinion that Terence should have used Trimeters only.—Bentley's objections to this opinion.—Remarks on Bentley's objections.—Verse not necessary to express the passions.—The Tragedies of George Barnwell and The Gamester, both in prose.—Shakespear, Ben Jonson, Milton, used only one kind of verse.—Bentley ignorant of Music.—Tibiæ, their nature explained.—Comedy not a musical performance throughout.—Bentley has confounded together Time and Tune, and Length of Verse and Constituent Feet.—Victorinus's opinion as to Menander's change of verse, examined.—Quintilian's opinion seems to imply variety of length, at present—But the copies corrupt before his time.—Varro speaks of them as corrupt a century before.—Quintilian, Terence, Plautus, Varro, when they lived.

Quintilian, speaking of Comedy, has said, 'In 'Comœdia maxime claudicamus—licet Terentii 'scripta ad Scipionem Africanum referantur, quæ 'tamen in hoc genere sunt elegantissima, et plus 'adhuc habitura gratiæ, si intra Versus Trimetros 'stetissent [a].' This, Bentley has endeavoured to ridicule, in the following words: 'Mirificum sane 'magni Rhetoris judicium! Optabat scilicet ut

[a] Quintilian, Instit. Orator. lib. x. c. 1.

'Fabulæ Terentianæ, quæ, in primo cujusque 'Actu et Scæna, a Trimetris inchoantur, eodem 'Metro ac tenore, per omnes Actus Scænasque, 'decucurrissent. Crederes profecto hominem 'nunquam scænam vidisse, nunquam Comœdum 'partes suas agentem spectavisse. Quid voluit? 'quod nec Menander nec ullus Græcorum fecit, Te-'rentius ut faceret? ut Ira, Metus, Exultatio, Dolor, 'Gaudium, et quietæ res, et turbatæ, eodem Metro 'lente agerentur? ut Tibicen paribus tonis, per-'petuoque cantico, spectantium aures vel delassa-'ret, vel offenderet? Tantum abest, ut eo pacto 'plus gratiæ habitura esset fabula, ut, quan-'tumvis bene morata, quantumvis belle scripta, 'gratiam prorsus omnem perdidisset. Id primi 'Artis repertores pulchre videbant, delectabant, 'ergo, varietate ipsa, diversaque ἤθη καὶ πάθη di-'verso carmine repræsentabant. Marius Victori-'nus, p, 2500, "Nam et Menander in Comœdiis "frequenter, a continuatis Iambicis versibus, ad "Trochaicos transit, et rursum ad Iambicos re-"dit." Non ita tamen agebant veteres, ut ab uno 'in aliud plane contrarium repente exilirent, ab 'Iambicis in Dactylicos; sed in propinquos Tro-'chaicos, ipso transitu pæne fallente. Quod ut 'clarius conspiciatur, omnem Terentianam copiam 'hic sistam, unoque et eodem pede Ditrochæo uni-'versam fere emetiar[b].'

[b] See Bentley's Dissertation 'De Metris Comicis,' prefixed to his Terence, p. iv.

Every friend to Bentley's memory has abundant reason to wish, for the sake of his reputation, that he had never written the above passage; for one more pregnant with error, as to matters of fact, or more strongly indicating a want of judgment, of discrimination, and of clear and accurate perception, it would be extremely difficult to find. When he ridicules Quintilian, and says he could never have seen a play, or an actor performing his part, Bentley was not aware that the censure might, with much greater truth, be retorted on himself. He evidently forgot, at the time, what is so plain, that no man can be supposed ignorant of it, that, so far from variety of verse being necessary for the expression of different Passions, all the productions of Shakespear are not only in one kind of Metre throughout the same play, but that all his plays are in the same species of verse with each other. Whether the object of the Drama be to represent the fatal effects of Jealousy, as in Othello; of Ambition, as in Macbeth; or to paint the calamitous consequences of Rancour and Malice between rival families, as in Romeo and Juliet; he still employs the very same sort of verse, without any variation of length or constituent feet, and without any detriment to the Passions he exhibits. Verse, though certainly an elegance, has no more concern, than the rules of grammar have, with the Passions, or, indeed, with the nature of the subject treated of, whatever that

may happen to be, further than that, in grave and heroic subjects, Lyric measures, because they are light, would be improper; and, in light and cheerful compositions, like Songs, the gravity of Heroic metre[c] would be equally reprehensible. Bentley might have recollected that the Tragedy of George Barnwell, written in his time, and by no means deficient in interest, is in prose; and one of the most affecting Tragedies in our language, the Gamester, by Moore, is also in prose, though this latter was, indeed, not written till after Bentley's death. Nor could the poignancy of the distress in any case have been heightened, had it been in verse, because that arises, as it must ever do in Dramatic Representations, from the scenes and events exhibited to view. All the Comedies and Tragedies in our language, that are not prose, are in one kind of Metre throughout. Did any one ever object to Ben Jonson's Volpone, or Alchemist, to Shakespear's Tempest, Merchant of Venice, or Measure for Measure, or to Milton's Comus, that there was no change of measure in the speeches? And would not such an objection, if ever made, be deservedly ridiculed? Or, could the elegance of Comus be greater, or the interest of

[c] Longinus, as cited by Webb on Poetry and Music, p. 76, in a note, says, 'Μαλλον δε προσεσι το Μετρον τω ποιητικω παθεσι πλειστοις χρωμενω—δι ων αρμονια κατασκευαζεται.' In Frag. But Quintilian, lib. ix. c. 4, says, 'Versificandi genus est unam legem omnibus sermonibus dari.' Webb, Ibid. p. 57, in a note.

Macbeth, Othello, Hamlet, or Lear, be increased, had Milton in one case, and Shakespear in the rest, introduced into them all the varieties of Lyric measure that had ever been invented?

Bentley evidently knew nothing of Music, a defect common to almost, if not quite, all the grammarians; and, for want of that kind of information, which is indispensably necessary to the understanding correctly the subject, he has, like the rest, fallen into gross errors: not to mention, besides, the instances of his negligence and inaccuracy, where he had not the excuse of ignorance to plead; but which, nevertheless, occur in great abundance in the above-mentioned passage, short as it is. He talks of the Tibicen, as wearying the ears of the audience, 'paribus tonis, perpetuoque 'cantico;' but, if the former expression be not borrowed from the mention of the 'Tibiæ pares' in the titles of the Andria and the Hecyra of Terence, the whole passage is nothing more than an erroneous conjecture by Bentley, and void of all ground; or, if that expression has been so borrowed, it is founded on a misconception of the term; for, had he attended to the original passages in the titles to Terence's plays, he would have seen that the term 'pares,' is uniformly applied to the Instruments, to denote their correspondence with each other, and not to the Music. Bentley seems plainly to have meant, by 'Toni pares,' which he has used, but which does not occur in the original passages, a repetition of the same notes in succession, a sense which is repugnant to Reason:

for the length of the verse, it is evident, could never regulate what the notes should be in sound. The length of the verse is Measure or Time; the sound of the note is Tune; and he has, therefore, manifestly confounded Time and Tune together. The tune of a composition is determined by the subject and the choice of the composer, not by the length of the lines; nor could there be, in the case of equality of measure, any greater cause for the recurrence of the same note, than in one where the metre varied.

That he was not sufficiently informed, as to the history of his subject, is clear; because he considers the performance of the Tibicen, apparently, when he uses the term 'perpetuo cantico,' as a perpetual accompaniment throughout, which, on the evidence of the best authorities, it has already been shown in Section XIII. of this Inquiry, not to have been; and his accuracy and sagacity do not merit commendation, when he cites the passage from Victorinus, as an answer to Quintilian [d]. For Quintilian has objected that Terence's

[d] Victorinus, in a section or chapter, entitled 'De Poetica,' edit. Putsch. col. 2500, says, 'Poematum autem, seu carminum, 'species sunt tres, alia nam Græcis, κατα στιχον, alia συζηματικα, 'alia μικτα dicuntur, quæ etiam αμεταβολα et μεταβολικα.' Each of these sorts he then proceeds to explain; and as to the last, Μεταβολικα, he uses these words: 'Μεταβολικα, autem, quæ ab 'aliis metris ad alia genera transitum faciunt, qualia esse Tra-'gica et Comica paulo ante memoravi. Nam et Menander, 'in Comœdiis, frequenter a continuatis Iambicis versibus, ad 'Trochaicos transit, et rursum ad Iambicos redit.'

verses were not all of the same length, namely, Trimeters; and the passage from Victorinus only describes those he mentions, as being some Iambic and some Trochaic, which it is manifest they might still have been, had they been all of the same equal length. Bentley has here confounded together two different considerations, Length and Constituent Feet, or Quantity and Quality, and his conclusions cannot, therefore, be supported.

If Victorinus is correct as to the fact, in his assertion respecting Menander, of which he has not produced one single instance, more of Menander's works must have been, in his time, existing, than are now known. Among the fragments of his Comedies, collected as they have been, from Stobæus and Athenæus, by Le Clerc, no one instance of such a transition, as Victorinus describes, has as yet been found, though they have been consulted for that very purpose; nor has Bentley himself produced or referred to any one example, but contented himself simply with resting on the authority of Victorinus, though his testimony, as has been before observed, does not support Bentley in his objection to Quintilian.

But, supposing the fact to be, as Victorinus has stated, that Menander did intermix Trochaic and Iambic verses together, still it proves nothing in favour of variety of verse, either as to Constituent Feet or Length. He has not said they were of different lengths. If they were of equal lengths, Menander has done no more than his predecessor

Archilochus [e], and the two might very reasonably be intermixed, because they are both founded on the same proportion, and were, in fact, originally, not different sorts, but the same kind [f].

Quintilian's observation seems, it is true, to imply that he thought the verses of Terence of different lengths, but it is not easy to determine to what extent it is to be understood. Whether he conceived this variety of verse to have existed in the same scene, or whether each scene was throughout in the same kind of verse with which it began, but some of the scenes wholly Trimeters, others Tetrameters, is not from any thing he has said to be discovered. The point is, however, of little consequence; for Quintilian flourished about A. D. 92 [g], Terence lived 164 years before our Saviour [h], and Plautus, 189 [i]; so that Quintilian and Terence were at least 223 years asunder, and Quintilian and Plautus, 248; a period about as great as that from Chaucer to Spenser in the history of the Poets of our own country. In the time of Quintilian there is no doubt the copies of both Terence and Plautus were in a deplorable state of inaccuracy, and more especially as to the regulation of the verses, because that was a subject of greater difficulty; for Varro [k], who lived about 50 or 60

[e] See Sect. V.

[f] See Sect. V. and VII.

[g] Saxius, vol. i. p. 269.

[h] Saxius, vol. i. p. 127.

[i] Saxius, vol. i. p. 122.

[k] Varro was born 116, and died 28 years before our Saviour's birth. See Moreri's Dict. and the authorities he men-

years before our Saviour, and nearly a century before Quintilian, speaks of the manuscripts as very incorrect, even in his time[1], though that was evidently but little more than a century after Plautus and Terence.

tions. Varro was born in the first year of the 166th Olympiad, and died at the age of near 90 in the first year of the 188th. Konigii Bibl. p. 831. Varro is placed, by Saxius, vol. i. p. 164, between 61 and 57 years before our Saviour.

[1] Camerarius, in the 'Epistola Nuncupatoria,' prefixed to his edition of Plautus, 8vo. Basil, 1558, p. 17, speaking of the inaccuracy of the copies, says, 'Quid vero hoc mirum? cum 'Varro, qui et vixit iis temporibus, quibus eruditio litterarum et 'doctrina floruit, et proxime abfuit ab ætate Plauti, alicubi de 'analogia querens, quod non probaret quædam de Truculento, 'in iis librarii mendum accuset? posteriores autem, sæpe de fide 'exemplorum questi et vetustiss. quorumque testimoniis contra 'vulgatas lectiones usi fuerunt, nam illa semper corrupit impe-'ritia quorundam, ut ait Priscianus, mutantium scripturas.'

SECTION XIX.

Chorus in the Greek Tragedies and Comedies, its Nature; and of what Kind of Verse their Speeches consisted.

Greek Chorusses do not contain variety of Metre.—Aristotle confines the performance of the Chorus to the interval between the acts.—Reason to think no part of these intermediate performances now existing.—The term Chorus does not necessarily imply Singers, or Dancers, or Musical Performances, but only a multitude of persons.—Chorus, as employed in the Greek Tragedies, different from that used between the acts.—The nature of the former correctly defined.--Aristotle says Tragic verse was originally Tetrameter. —Reason to conclude that to have been Bacchiac.—Chorusses in the Greek Tragedies capable of arrangement as Bacchiac verse.—Instances and specimens of this.—Those Tragic verses already supposed Iambic Trimeter, are probably Bacchiac Tetrameter.—No objection to this, excepting only in verses consisting wholly of the Iambus.—That, however, easily removable.—Chorusses in the Greek Comedies equally divisible as Bacchiac Tetrameter verse.—Specimens from Aristophanes.—Scarcely possible to conclude that the Metre employed in the Greek Tragedies and Comedies was any other than Bacchiac Tetrameter.

Although, in an inquiry like the present, relating in so great a degree to Comic Metre, a discussion as to the nature of that employed in Tragedy may not at first appear necessary, yet the ascertainment

of the question will here be found requisite, in order that no refuge or defence may be afforded to any one who might pertinaciously endeavour to support the former erroneous system of versification, or resist, unreasonably, that which is here proposed in its stead.

After what has been so confidently asserted, and so hastily adopted, as the fact, respecting the Chorusses in the Greek Tragedies, and the varieties of Metre of which they are supposed to consist, it will surely be matter of no small surprise to their most zealous admirers, to be told, as is, however, the case, that this imagined variety has, in truth, no real existence, but is, on the contrary, only ideal; and yet, to this conclusion the following decisive circumstances so strongly lead, that they seem almost, if not entirely, to forbid any other opinion on the subject.

Aristotle[m], in defining the different parts of a Tragedy, has ascertained that the performances of the Chorus of Singers or Dancers were no where introduced, but between the acts; and although, in the printed editions and manuscripts of the writings of the Greek tragic authors, it is found, that some parts are assigned to the Chorus, yet there is very strong reason for thinking that no part of those intermediate performances, exhibited by the Chorus between the acts, is, even so much as

[m] Aristotle, De Poetica, p. 18 & 72. See the passage given in a note on Section XIII.

in words, not to say any thing of the Music, at this time existing. To understand this the more fully, it is proper to remark, that the appellation Chorus does not necessarily imply either Singers or Dancers, or Musical Performers; for it simply means a multitude of persons flocking together. Schrevelius, in his Lexicon, art. Χορος, explains Χορος, as meaning 'Chorus, cœtus canentium et 'saltantium,' but could find no better an etymology, than by expressing a doubt whether it might not be deducible from Χαιρω, which it is well known is used in the sense of 'gaudeo, lætor.' Χωννυμι, he renders 'aggerem duco,' and refers its original to 'Χες, terra aggesta.' This verb, as he himself states, produces, in the First Indefinite Tense of the Infinitive Mood, Χωσαι, which he renders 'Ag-'gessisse;' in the Future Tense of the Indicative Mood, as he himself observes, Χωσω, which he, in like manner, translates 'Aggerabo;' and, in the Participle of the First Indefinite Passive, Χωσθεις, which he explains by the Latin 'Aggestus.' Now, in all these words, it is evident that the prevailing idea of signification is that of accumulation, agglomeration, or collected multitude, without any reference to the circumstance of what kind the particulars of that multitude shall consist; but none of them imply any such idea as that they were Singers or Dancers, or had any relation to Music; and it is clear that the above is the genuine sense. A far more probable and rational etymology may, however, be found, from

considering Χορος as produced not from the verb, ‘ Χαιρω, gaudeo, lætor,’ with which it has no affinity; but from the substantive ‘ Χοος, terra aggesta, ‘ humus, agger, pulvis,’ and from the verb ‘ Ρεω, ‘ fluo, fundo,’ and as signifying ‘ Concursus,’ or, in English, a concourse of people: and, indeed, between the Chorus, as employed in the Greek Tragedies themselves, by Æschylus, Euripides, and Sophocles, and that which consisted of Singers and Dancers, and amused the audience between the acts, there seems to have been a very wide distinction, which it is necessary here to observe. In the writings of the Greek Tragedians, the Chorus acts the part of one of the interlocutors, their speeches are intermixed in the dialogue with those of the principal characters, to whom they address themselves, and by whom they are answered; and what is there said by the Chorus, is preceded and followed by the speeches of the other characters, and so connected with the rest of the play, that it is impossible to separate them. The use of the Chorus, as thus employed, was to represent a crowd or number of auditors or bystanders, such as are accustomed to surround any man who is telling an extraordinary tale, singing a ballad, or crying a dying speech of a malefactor in the streets; and their speeches were evidently intended to resemble those observations and remarks which some of the individuals in a crowd are often found to express on what they have heard. In this there cannot possibly be discovered

any necessity, opportunity, or intention, for any reference to either Singers or Dancers; nor was any such really designed. Misled, as they all have been, by wrong principles and erroneous prepossessions, as to the nature of theatrical representations among the Greeks and Romans, the grammarians and critics of all ages and nations have implicitly and blindly followed the opinions of some author more ancient, which at first was but conjecture, and capable of refutation. They have affected to divide and distribute the speeches of the Chorus into the various portions of Strophe, Antistrophe, and Epode, and to suppose that all these were sung by different Musical Performers; and they conceived them to comprise as great a variety of verse, as their own inexperience of the real fact led them to think necessary to reduce the verses to any rule; because they were unable to scan them as Iambic, and had not sufficient skill to suggest any other probable species, to which they might all be ascribed. In consequence of this, and to suit their own ideas, they have without scruple regulated the verses, as long or short, or as differing in their constituent feet, as they found occasion, not unfrequently, though most absurdly, dividing a word at the end of a line, and giving part of it to that and the remainder to the succeeding verse; a circumstance, in itself sufficient to destroy their theory. To fortify their system, they have so settled the arrangement of the separations into Strophe, Anti-

strophe, and Epode, as to suit their own division of the verses, which, as being perfectly erroneous in itself, has no doubt produced error in this distribution also. But it has been since found, on a variety of experiments, made in several places, that these verses are capable of an equal distribution into lines of the same number of feet with each other; and there seems, at present, strong ground to believe that, if any divisions at or near the places where these editors have marked the commencement of a Strophe, Antistrophe, or Epode, are apparently authorized by the context, or directed to be made, it was only intended that one person of the crowd should first speak, and afterwards another, and so on, but that only one person should speak at the same time; the necessity for which regulation is sufficiently apparent.

Aristotle [n] has also said, that the Metre employed in Tragedy was originally Tetrameter, although he has not noticed of what species that Tetrameter was. For the reasons before assigned in this work [o], which need not here be repeated, there is adequate cause to conceive it to have been Bacchiac; and it is a certain fact, that, on experiment, those lines which constitute the speeches of the Chorus, and which have been erroneously imagined and arranged as of almost every species of verse that could be suggested, have been found

[n] Aristotle, De Poetica, 8vo. Oxon. 1760, p. 7 & 58. The passage has been already given in a note on Section VI.

[o] See Section VI.

capable of a correct regulation as Bacchiac. Certain it is, that they cannot, by any mode, be rendered Iambic Trimeters, as the rest of the verses in these Tragedies have very erroneously been supposed to be. Bacchiac Metre, for the reasons already urged, is by far the more probable kind to have been used; and that verses of that species do actually occur in the writings of the Greek Tragedians, and that these Chorusses are of that very sort, it is imagined no one can doubt, who sufficiently attends to the following examples:

The initial lines of the Chorus, in the first act of Sophocles's Αιας μαστιγοφορος, or Ajax Flagellifer, may be thus regulated as Bacchiac Tetrameter, although they have, in the printed editions, been differently divided, and said, as there distributed, to be Anapæstic.

Τελαμώνιε | παῖ της ἀμ|φιρυτου Σα|λαμῖνος
Ἔχων ἕδ|θρον ἀγχιά|λᾳ σὲ μεν εὖ | πράσσοντα
Ἐπιχαιρω | σὲ δ' ὅταν πλη|γὴ Διὸς ἢ|ζαμενὴς
Λόγος ἐκ Δα|ναῶν κα|κόθρους ἐπι|σεῖ μέγαν
Ὄκνον ἔχω | καὶ πεφό|βημαι πτηνῆς | ὡς ὄμμα
Πελείας | ὡς καὶ της | νῦν φθίμενης | νυκτὸς
Μεγάλοι θόρυ|βοι κατέχε|ς ἡμᾶς ἐπὶ | δυσκλείᾳ
Σὲ τον ἵππο|μανῆ. λει|μῶν' ἐπιβάν|τ' ὀλεσαι P.

P Sophoclis Tragœdiæ, a Maittaire, 12mo. Lond. 1747, vol. i. p. 15.

Or the above lines may be also thus arranged:

Τελαμώνιε | παῖ της ἀμ|φιρύτου Σαλα|μῖνος ἔχων
Βάθρον ἀγχι|άλου σὲ μὲν | εὖ πράσσον|τ' ἐπιχαιρῶ
Σὲ δ' ὅταν πλη|γὴ Διὸς ἢ|ζαμενὴς λό|γος εκ
Δαναῶν κα|θόρους ἐπι|βῆ μέγαν ὄκ|νον ἔχω
Καὶ πεφόβη|μαι πτηνῆς | ὡς ὄμμα | πελείας
Ὡς καὶ της | νῦν φθιμένης | νυκτὸς μεγά|λοι θόρυβοι
Κατέχες' ἡ|μᾶς ἐπὶ δυσ|κλείᾳ σέ τον | ἱππομανῆ.

The following Chorus from the same Tragedy may also be distributed in the following manner:

Τέκμησσα | δεινὰ παῖ Τε|λεύταντος | λέγεις
Ἡμῖν τον | ἄνδρα δια|πεφοιβάσ|θαι κακοῖς
Ἰώ μοι | μοι τάχ' ὡς | ἔοικε μᾶλ|λον ἢ
Ουκ εκυ|σατ' Αἴαν|τος οἵαν | τήνδε
Θωϋσσει | βοήν Ἰώ | μοι μοι ἀνὴρ | ἔοικεν [q].

And this, from the Οιδιπους Τυραννος of the same author, may be thus given:

Ὦ Διὸς ἀ|δυεπὴς φάτι | τίς ποτε τὰς | πολυχρύσου
Πυθῶνος | ἀγλαὰς ἐ|βας Θήβας | ἐκτέταμαι

[q] Sophoclis Tragœdiæ, a Maittaire, 12mo. Lond. 1747, vol. i. p. 27.

Φοβερὰν φρένα | δείματι πάλ|λων Ἰήι|ε δάλιε

Παίαν ἀμ|φὶ σοὶ ἀζόμε|νος τί μοι ἢ|νέον ἢ

Περιτελλομέ|ναις ὥραις | πάλιν ἐξα|νύσεις χρέος

Εἶπέ μοι ὦ|χρυσέας | τέκνον Ἐλπι|δος ἄμβροτε [r].

Or the following is another arrangement, of which these very same lines are equally capable:

Ὦ Διὸς ἀ|δυεπὴς φά|τι τίς ποτε | τᾶς

Πολυχρύ|σου πυθῶ|νος ἀγλαὰς | ἔβας

Θήβας ἐκ|τέταμαι φοβε|ρὰν φρένα δεί|ματι

Πάλλων Ἰ|ήιε δάλι|ε Παιάν | ἀμφὶ σοὶ

Ἀζόμενος | τί μοι ἢ νέον | ἢ περιτελ|λομέναις

Ὥραις πάλ|λιν ἐξανύ|σεις χρέος εἶ|πέ μοι

Ὦ χρυσέ|ας τέκνον | Ἐλπίδος ἄμ|βροτε.

Again, these very same lines may be also thus distributed:

Ὦ Διὸς ἀ|δυεπὴς φάτι | τίς ποτε τᾶς | πολυχρύσου

Πυθῶνος | ἀγλαὰς ἔ|βας Θήβας | ἐκτέταμαι

Φοβερὰν φρένα | δείματι πάλ|λων Ἰή|ιε

Δάλιε Παι|άν ἀμφὶ | σοὶ ἀζόμενος | τί μοι ἢ νέον

[r] Sophoclis Tragœdiæ, a Maittaire, 12mo. Lond. 1747, vol. i. p. 221.

Ἦ περιτελ|λομέναις ὥ|ραις πάλιν | ἐξανύσεις
Χρέος εἰπέ | μοι ὦ χρυσε|ὰς τέκνον | Ἐλπίδος.

Variety of verse in the same scene has been already[s] repeatedly shown in the course of the present Inquiry, to be an idea repugnant to Reason; and, if some of the verses, as above mentioned, are decidedly proved to be Bacchiac Tetrameters, why may not all the rest be also the very same, if they, like the others, are capable also, as they are, of the very same mode of scanning? And, indeed, in the only case, which at first may appear to oppose this conclusion of the facility of regulation, the difficulty which seems to exist, may be easily surmounted; and Iambic Trimeters may, therefore, be readily and correctly scanned as Bacchiac Tetrameters. It is true that Aristotle also asserts that the Tetrameter verse, which he mentions, was afterwards changed to Iambic[t]; but, as it does not appear, because he has not disclosed the fact, that he knew of what kind those Tetrameters were, he cannot be a competent judge, whether any real change was in fact made. Every acatalectic or complete Trimeter verse, apparently of the Iambic or Trochaic species, is capable of being scanned as Bacchiac Tetrameter, except where, in the former, the feet are all Iam-

[s] See Section XVIII.

[t] Aristotle, De Poetica, 8vo. Oxon, 1760, p. 7 & 58. The passage itself has been already given in a note on Section VI.

buses; and this last only fails, because the Bacchiac admits feet equal in time, either to five or six short syllables, but rejects those equal only to four. In scanning such an Iambic Trimeter, therefore, two whole Iambic feet are included in one of the Bacchiac; and the line is thus rendered, not a Tetrameter, but Trimeter. Verses, wholly consisting of the Iambus, are, however, it is believed, not very frequently to be met with[u]; and, even when they occur, a very small change will remove the difficulty, as is evident in the two following lines, which are found in different places of the Αιας μαστιγοφορος, or Ajax Flagellifer, of Sophocles, v. 12 and v. 106.

[u] Dr. Leng, afterwards Bishop of Norwich, has remarked, in the observations, entitled 'De Senariis,' prefixed to the 'Variæ 'Lectiones,' at the end of his edition of Terence, that the line,

'Amantium iræ amoris integratio est,'

is the only instance of a pure Iambic, which he had found in the writings of Terence. Terentii Comœdiæ, 18mo. Cantab. 1701, p. 279. But even this is not a decisive instance of a verse all Iambuses, because it is well known that the second syllable in 'integratio,' is not necessarily short, but common; and if that is considered as long, the foot is not an Iambus, but a Spondee; besides that, in some copies 'integratio' stands 'redintegratio.' The passage as it now stands (notwithstanding the awkward excuse made for it by way of rule in the Latin Grammar, see edit. 1795, p. 73), is in reality ungrammatical, for it contains a noun in the Plural, as the Nominative case to a Verb in the Singular Number. Probably the author originally wrote

'Amantium ira amoris integratio est,'

and some copyist erroneously wrote 'iræ,' instead of 'ira.'

Ἔτ' ἔργον ἐξὶν ἐννέπειν δ' ὅτου χάριν
Θακεῖ θανεῖν γαρ αὐτὸν ὅυτι πω θέλω.

If the first be read,

Προσέτ' ἔργον | ἐξὶν ἐν|νέπειν δ' ὅτου | χάριν

and the last,

Θακεύει | θανεῖν γαρ αὐ|τὸν ὅυτι πω | θέλω

they will both scan as Bacchiac Tetrameter. Προσετι is exactly of the same signification as Ετι; and Θακεω and Θακευω are, in fact, the same verb, as appears from Schrevelius's Lexicon, in the articles for each of those words. Most probably the passages originally stood as here corrected, but some critic or transcriber, erroneously conceiving them Iambic, altered them as they now stand, to make them conformable to the rules of that species; and those who are sufficiently aware of the corrupt state of the manuscripts and early printed editions, will have no difficulty in believing that such might have very probably been the case.

The same, in all respects, may be said of the Chorus introduced in the Greek Comedy, the speeches of which, it is evident, from the two following specimens, may be completely regulated as Tetrameter Bacchiac verse, without any necessity for adopting that absurd practice of dividing the same word into two different lines, which perpetually prevails in the Chorusses of

Aristophanes, as at present regulated in the printed editions, and no doubt in the manuscripts also, from which those printed editions were taken.

The first of these examples occurs in the first scene of the second act of Aristophanes's Plutus, and is regulated as a separate Strophe, and so entitled in Gelenius's edition of Aristophanes, fo. Basil, 1547, p. 18; but the correct distribution is evidently as follows:

Ἐγὼ δὲ τὴν | Κίρκην γε | τὴν τὰ φάρ|μακα
Ἀνακυκῶ|σαν ἢ τὰς ἑ|ταίρας τὰ | Φιλωνίδα
Πότ' ἐν Κορίν|θῳ ἔπεισεν ὡς | ὄντας κά|πρας
Μεμαγμένον | σκῶρ ἔσθι|ειν αὐτὴ | δ' ἔματτεν
Αὐτοις μι|μήσομαι πάν|τα τρόπον υ|μεῖς δὲ
Γρυλλίζον|τα ὑπὸ φιλη|δίας ἐπεσθε | μητρὶ χοῖροι.

The second is to be found in the third act of the Nephelai, regulated both in Gelenius's edit. p. 107, and in that by Scaliger, 12mo. Lugd. Bat. 1624, p. 140, as a Strophe, and so termed in each; but the lines ought manifestly to be disposed in the following manner:

Νῦν δείξε|τον τῷ πισύ|νῳ τοῖς περι|δεξίοισιν
Λόγοισι καὶ | φροντίσι καὶ | γνωμοτύποις | μερίμναις
Ὁππότερός | γ' αὐτοῖν λέ|γων ἀμέ|νων

Φανήσεται | νῦν γαρ ἅπας | ἐνθαδὲ κίν|δυνος
Ἀνεῖται | σοφίας ἧς | πέρι τοῖς ἐ|μοῖς
Φίλοις ἐς|ὶν ἀγὼν μέ|γιστος ἀλ|λ' ὦ
Πολλοῖς τὲς | πρεσβυτέρυς ἤθεσι | χρησθεῖς
Στεφανώσας | ρῆξον φω|νὴν ἥ τι|νι
Χαίρεις καὶ | τὴν σεαυ|τὲ φύσιν εἰ|πέ.

In short, it is manifest that all scenes, of whatever kind, which are at present supposed to consist of any other species of verse than Bacchiac Tetrameter, are equally capable of a regular distribution into that mode of versification, because wherever the attempt has been made it has invariably succeeded. No candid, impartial, or intelligent person, who recollects and duly and attentively considers the connexion always imagined to exist between Tragedy and Comedy, and the rites of Bacchus[u]; that the hymns to Bacchus were in Bacchiac verse[x]; that the Chorusses, both in Tragedy and Comedy, may be scanned as of that species, but not as Iambic[y], as may also the verses supposed to be Trimeter Iambic in Plautus and Terence[z]; that variety of verse is not necessary or proper in dramatic representations[a], and that

[u] Sect. XII. [x] Sect. VI.
[y] See the former part of this Section.
[z] See Sect. XXVIII. [a] Sect. XVIII.

therefore all such verses as appear to be at the same time Iambic and Bacchiac, ought to be denominated Bacchiac[b]; that Aristotle has admitted, that Tragic verse was Tetrameter[c], which, for the reasons already assigned, could not have been any other than Bacchiac[d]; and that any change of that to Iambic is extremely doubtful, though asserted by Aristotle[e], because Iambic Trimeter verses may unquestionably be scanned as Bacchiac Tetrameter[f], together with the circumstance of the gross errors and confusion in all manuscripts[g], will, it is conceived, be able to satisfy his own mind, that Bacchiac Tetrameter was not the species, and the only species, intended to be employed in theatrical or dramatic Representations among the Greeks, as well as among the Latins, should any such unfounded assertion be pertinaciously attempted.

[b] See Section XXVIII.

[c] Aristotle, De Poetica, 8vo. Oxon. 1760, p. 7 & 58. See the passage already inserted in a note on Section VI.

[d] See Section VI. [e] Aristotle, De Poetica, ubi supra.

[f] See Section XX. XXI.

[g] See Section XXIII. XXIV. XXV.

SECTION XX.

Species of Verse used by Greek Comic Writers.

Specimens from Eupolis—from Cratinus—from Aristophanes—from Philemon—from Menander.—Bisset's enumeration of sorts of verse in Aristophanes's Πλουτος.—Remarks on the before-mentioned specimens.—Aristotle's opinion that the Metre of Tragedy changed from Tetrameter.—His sentiments what Rhythmus should be used in speaking.—Some persons have erroneously supposed the Tetrameters he mentions, Trochaic.—Bishop Hare has interpolated the first of the two passages from Aristotle.—Objections to the supposition that the Tetrameters were Trochaic.—Present etymology of the term Trochaic objectionable.—A better etymology proposed.—Aristotle says, Tragedy derived from the Dithyramb, an hymn to Bacchus.—The Tetrameter verse mentioned by Aristotle, therefore, more probably Bacchiac.—Comedy absurdly derived, by Aristotle, from the Phallica.—Comedy, as relating to private individuals, probably called φαυλικα.—Romans acknowledged in Comedy some relation to Bacchus.—An altar to him placed on the stage.—Reasons why Iambic verse not properly applicable to Comedy.—Greek Comic verse, therefore, probably not Iambic.—Bacchiac verse, as connected with Bacchus, had a kind of natural connexion with Comedy.—Strong cause, therefore, for conceiving Greek Comic verse Bacchiac.

WHAT species of verse was employed by the Greek Comic writers, in framing their Comedies, will best appear from the following specimens from

the writings of Eupolis, Cratinus, Aristophanes, Philemon, and Menander.

The first of these, from Eupolis[h], occurs in Gesner's edition of Stobæus, p. 32, edit. fo. Tiguri, 1543, not fo. 337 (probably intended for fo. 33, l. 7), as erroneously referred to from the Index. It consists, in the whole, of eight lines, of which these are the four first[i]:

'Αλλ' ἀ|κάετ' | ὦ θε|αταὶ | πολλὰ | καὶ ξυ|νίε|τε.
'Χρήματ', | εὐθὺ | γὰρ πρὸς | ἡμᾶς | πρῶτον | ἀπολο|-
'γησο|μαι,
'Ὅτι μα|θόντες | τες ξέ|νες μὲν | λέγετε | ποιη|τὰς σο|φές,
'[k]Ἢν δὲ τις τῶν ἐνθαὶδ' αὐτῶν μὴ δὲ ἕν χείρον φρονῶν.'

[h] Eupolis lived between 428 and 425 years before our Saviour. Saxius, Onom. first edit. p. 8.

[i] These verses may be, without any violation, regulated as Bacchiac, thus:

Ἀλλ' ἀκάετ' | ὦ θεα|ταὶ πολλὰ | καὶ
Ξυνίετε | χρήματ' ἐνθὺ | γὰρ πρὸς ἡ|μᾶς
Πρῶτον ἀπο|λογησομαι, ὅτι | μαθόντες | τες ξένες
Μὲν λέγετε | ποιητὰς | σοφές ἦν | δὲ τις τῶν
Ἐνθαδ' αυ|τῶν μηδὲ | χειρον εμ|φρονῶν.

[k] This line is most evidently incorrect, both as to sense and metre: it should be,

Ἢν δὲ τις τῶν ἐνθαὶδ' αὐτῶν μήδὲ χείρον εμφρονῶν.

From εμφρων, ονος, Mentis compos, prudens, sapiens. See Schrevelii Lexicon, art. Εμφρων. As it stands in the text, it will not

The second, from Eupolis also, will be found in the same work, fo. 246, and is as follows: this also comprises eight lines, of which these are the four first:

‘ Καὶ μὴν | ἐγὼ | πολλῶν | παρόν|των, ἐκ | ἔχω | τὶ
‘ λέξ|ω,
‘ Οὕτω | σφόδρ᾽ ἀλ|γῶ τὴν | πόλι|τείαν | ὁρῶν | παρ᾽ ἡ|μῖν.
‘ Ἡμεῖς | γὰρ ἐχ | θτὼ | τέως | ὠκοῦ|μεν ὦ | γέρον|τες,
‘ Ἀλλ᾽ ἤ|σαν ἡ|μῖν τῇ | πόλει | πρῶτον | μὲν οἱ | στρατη|-
‘ γοί [m].’

scan, without a Poetical Licence, which, when it is properly corrected, is wholly needless, as will be plainly seen in the following, which is the correct line;

Ἦν δέ | τις τῶν | ἐνθαδ᾽ | αὐτῶν | μηδέ | χειρον | ἐμφρο|νῶν

and it exhibits a striking proof of what has been said in a former Section (VIII.), as to the possibility of removing a Poetical Licence, by a proper correction of the text. No dependence can be placed on manuscripts, or ancient copies of any kind, as to the regulation and division of verses, or on the understanding or information possessed by those persons, by whom any such distribution was made. The insuperable objections to both, will be seen stated in Sections XVI. and XVII.

[m] In like manner these verses also, by a new regulation, may, with equal facility, and without any other change, be rendered Bacchiac, thus:

Καὶ μὴν ἐ|γὼ πολλῶν | παρόντων, | ἐκ ἔχω
Τὶ λέξω, οὕ|τω σφόδρ᾽ ἀλ|γῶ τὴν πο|λιτείαν

And the third, from the same author, Eupolis, is given in the above edition of Stobæus, p. 216, though erroneously described in the Index, as existing at p. 17. It consists only of the two following lines:

‘ Καὶ τὰ | μεν ἡ|σύκλῳ | γε παυ|σομαι | λόγῳ

‘ Φράσω | δὲ τὰ|προῖ|κα δια | των χω|ρίων [n].

Ὁρῶν παρ' ἡ|μιν. ἡμεῖς | γὰρ ἐχ ἓ|τὼ τέως

Ὠκεῖμεν | ὦ γέρον|τες, αλλ' ἡ|σαν ἡμῖν

Τῇ πόλει | πρῶτον μὲν | οἱ στρατη|γοι.

[n] Gesner, in the above edition of Stobæus, published by him, has given a translation of this first line, thus:

‘ Relinquam ambages dicendo;’

but says, as to the second, ‘ Hic versus in Græco obscurus est;’ and he, therefore, does not of that attempt any version. The passage, on due consideration, will be found very intelligible; and it would not have been thought necessary here to explain it, if he had not himself raised the difficulty, and to prevent a misconception that the line might be corrupt. Schrevelius, in his Lexicon, art. Προιξ, κος, renders it ‘ donum, dos, gratia, ‘ acc. προικα;’ and says that it is adverbially used for ‘ gratis, ‘ sine mercede,’ because it is derived from προ and ικω, venio, as being a gift, ‘ quo quis alium prævenit ultro:’ or, he says, it may come from προεσις, largitio, and be deduced from προειμαι, ‘ effundo largiter.’ The same author, in his Lexicon, art. Δια, admits that the preposition Δια, in composition, signifies, among other senses, ‘ *more*’ [‘in the manner of’]. Scapula, in his Lexicon, art. Χωρεω, says it means ‘ Eo, accedo, proficiscor, ‘ profero me.’ Now, rendering τα προικα, by the words ‘ quæ ‘ sponte veniunt,’ or ‘ quæ ultro veniunt,’ a sense perfectly

The following specimen from Cratinus[o] has been furnished from Casaubon's edition of Athenæus, p. 29. It is there erroneously printed as prose, but ought manifestly to be divided into verse in the following manner:

‘ Νὺν δ' ἂν | ἴδοι | Μενδαῖ|ον ἡ|δῶντ' ἀρ|τίως

‘ Οινίσ|κον ἔπε|ται κἀ|κολαθ|εῖ, καὶ | λέγει.

‘ Οἶμ' ὡς | ἀπαλὸς, | καὶ λευ|κὸς ἆρ | οἴσει | τρία[p].’

consistent with that above attributed to προιξ; Δια, by the word ‘*more*’ or ‘*modo*,’ a meaning which it certainly bears in composition, and may reasonably have, when separate; and ‘διὰ ‘των χωριων,’ by the words ‘more, quo occurrunt,’ which is perfectly agreeable to the signification of Χωρεω, as stated above, the line is free from all difficulty, and ought, therefore, to be rendered thus:

Dicam autem quæ sponte veniunt, more quo occurrent.

These two lines, like the rest of the Iambic Trimeters acatalectic, may be also scanned as Bacchiac, thus:

Καὶ τὰ μεν | νύκλω | γε παὐσομαι | λόγε

Φράσω δε τα | προῖκα δι|α των χω|ρίων.

[o] Cratinus lived between 428 and 425 years before our Saviour. Saxii Onom. first edit. p. 8.

[p] These, although apparently Iambic Trimeter acatalectic verses, may yet be scanned as Bacchiac Tetrameter, thus:

Νὺν δ' ἂν ἴδοι | Μενδαῖον | ἡδῶντ' αρ|τίως

Οινίσκον | επεται κἀ|κολαθεῖ, | καὶ λέγει

Οἶμ' ως α|παλος, καὶ | λευκὸς ἆρ οἴ|σει τρία.

But, in Plutarch's Life of Pericles, the three following lines from Cratinus are inserted. In the Greek edition, in folio, Basil, 1533, fo. 110, they are given as prose, but ought evidently to be thus arranged [q]:

‘ Στασις | δὲ καὶ | πρεσβυγε|νὴς Χρόνος[r] | ἀλλὴ|λοισι

‘ Μιγενέ|τε μὲγισ|τον τίκ|τετον | τύραν|νον

‘ Ὢυ δὴ | κεφαληγευρὲ|ταν θε|οὶ καλὲ|ουσι[s].’

As a specimen of Aristophanes's[t] versification, the following six verses, which are the first of the first scene of his Comedy of Πλουτος, are here given. The whole scene consists of 54 lines, but these are sufficient.

‘ Ὡς ἁρ|γαλέον | πρᾶγμ’ ἔσ|τιν, ὦ | Ζεῦ καὶ | θεοί,

‘ Δῆλον | γενέσ|θαι παρα | φρονοῦν|τας δεσ|πότᾳ,

[q] So also these, the two first of which appear Iambic Trimeter acatalectic and catalectic, and the last a Trochaic Trimeter acatalectic, may be, in like manner, scanned as Bacchiac:

Στασις δὲ καὶ | πρεσβυγενης | Χρόνος αλλη|λοισι

Μιγενετε μὲ|γιστον τίκ|τετον τυραν|νον

Ου δὴ κεφα|ληγυρε|ταν θεὸι | καλεῦσι.

[r] In the printed edition this word is given as Χρονοις, which is plainly corrupt.

[s] Plutarchi Vitæ, Gr. fo. Basil, 1533, p. 110.

[t] Aristophanes lived between 422 and 413 years before Christ. Saxii Onom. first edit. p. 8.

‘ Ἦν γὰρ | τἀ βέλ|τισθ’ ὁ θε|ράπων | λέξας | τύχῃ,
‘ Δοξῇ | δὲ μὴ | δρᾶν ταὐ|τὰ τῷ | κεκτη|μένῳ.
‘ Μετέχειν | ἀνάγ|κη τὸν | θεράπον|τα τῶν | κακῶν.
‘ Τὸ σώ|ματος | γὰρ ἓν | ἓᾷ | τὸν κύ|ριον [u].’

Athenæus, lib. vii. edit. Casaubon, p. 288, has given from Philemon [x] the following passage, which has from him been copied by Le Clerc, into his edition of the Fragments of Menander and Philemon, p. 330. In all, this passage consists of 26 lines; and of these, the following are the six first:

‘ Ὡς ἱ|μερός | μ’ ὑπῆλ|θε γῆ | τε κ’ οὐ|ρανῷ
‘ Λέξαι | μολόν|τι τ’ οὐ|ψον ὡς | ἐσκεύ|ασα.

[u] The above verses, which also appear to be Iambic Trimeter acatalectic, may, like those before given, be equally scanned as Bacchiac thus:

Ὡς ἀργαλέ|ον πρᾶγμ’ ἔσ|τιν, ὦ Ζεῦ | καὶ θεοι,
Δεῖλον γε|νέσθαι παρα | φρονοῦντας | δεσπότᾳ.
Ἦν γὰρ τα | βελτισθ’ ὁ θε|ράπων λεξ|ας τυχῃ
Δόξῃ δὲ | μὴ δρᾶν ταὐ|τὰ τῷ κεκ|τημένῳ.
Μετέχειν α|ναγκη τον | θεράποντα | των κακῶν
Τὸ σώμα|τος γὰρ ἓκ | ἑᾷ τον | κύριον.

[x] Philemon lived 320 years before Christ. Saxii Onom. first edit. p. 9. Edit. 1775, vol. i. p. 86.

‘ Νὴ τὴν | Ἀθη|ναῖν, ἢ|δύ γ’ ἔστ’ | εὐη|μερεῖν,
‘ Ἐν ἅπα|σιν ἰχ|θὺς ἅπα|λὸς οἷ|ος γέγο|νέ μοι,
‘ Οἷον | παρατε|θεικ’ οὐ | πεφαρ|μακευ|μένον,
‘ Τυροῖ|σιν, ἐδ’ | ἄνω|θεν ἐξ|ηνθισ|μένον y.’

The following passage from Philemon occurs in Athenæus, lib. xiii. p. 569, and has been thence inserted into the Fragments of Menander and Philemon, by Le Clerc, p. 296. The whole consists of 16 lines; but the following, which are the first six, are sufficient for the present purpose:

‘ Σὺ δ’ εἰς | ἅπαν|τας εὖ|ρες ἀν|θρώπους | Σολων.
‘ Σὲ γάρ | λέγου|σιν τοῦτ’ | ἰδεῖν | πρωτον | βροτῶν z,

y The above verses, which, like some of the former ones, appear to be Iambic Trimeter acatalectic, will, like them, be found equally capable of being scanned as Bacchiac, thus:

Ὡς ἤμε|ρός μ’ ὑπῆλθε | γῆ τε κ’ οὐ|ρανῷ
Λέξαι μο|λόντι τ’ οὐ|ψον ὡς ἐσ|κεύασα.
Νὴ τὴν Ἀ|θηνᾶν, ἢ|δύ γ’ ἔστ’ εὐ|ημερεῖν,
Ἐν ἅπασιν | ἰχθὺς ἅπα|λὸς οιος | γέγονέ μοι,
Οἷον παρ|α|τίθεικ’ οὐ | πεφαρμακευ|μενόν.
Τυροῖσιν, ἐδ’ ἄνωθεν ἐξ|ηνθισμε|νόν.

z This word, though necessary to complete the verse, is omitted in Athenæus, but supplied by Le Clerc.

‘ Δημοτι|κὸν ὦ | Ζευ πρᾶγ|μα καὶ | σωτή|ριον.

‘ Καὶ μοι | λέγειν | τετ’ ἐσ|τὶν ἀρ|μοσὸν | Σολων,

‘ Μεσὴν | ὁρῶν|τα τὴν | πόλιν | νεω|τερων,

‘ Τέτες | τ’ ἔχον|τας τὴν | ἀναγ|καίαν | φύσιν[a].’

Among the Fragments of Menander and Philemon, published by Le Clerc, p. 344, is the following passage from Philemon. It was not thought necessary to give the whole, consisting, as it does, of 15 lines, and the first eight, therefore, are only here given :

‘Ὦ Κλέ|ον, παῦ|σαι φλυ|αρῶν, | ἂν[b] ὀκ|νῆς τὸ | μανθά|νειν,

‘ Ἀνεπι|κούρη|τον σε|αυτοῦ | τὸν βί|ον λή|ση ποι|ῶν.

[a] Like several of the former, these Iambic Trimeter acatalectic verses may be also scanned as Bacchiac, thus :

Σὺ δ’ εἰς ἅπαν|τας εὗρες ἀν|θρώπους Σο|λων.

Σέ γάρ λέγου|σιν τοῦτ’ ἰ|δειν πρωτον | βροτῶν,

Δημοτικ|ὸν | ω Ζευ πρᾶγ|μα καὶ σω|τήριον

Και μοι λέ|γειν τετ ἐσ|τιν ἁρμοσὸν | Σολων

Μεσην ὁ|ρῶντα τὴν | πόλιν νεω|τερων,

Τετες τ’ ἔ|χοντας τὴν | ἀναγκαί|αν φύσιν.

[b] Homer, Iliad B. v. 488, and Iliad A. v. 232, makes αν short. This must therefore be an Iambus instead of a Trochee.

‘ Οὔτε | γὰρ ναυ|αγὸς, | ἂν μὴ | γῆς λά|βηται | φερόμε|νος,
‘ Οὔ ποτ᾽ | ἂν σώ|σειεν | αὐτὸν, | οὐτ᾽ ἀ|νὴρ πέ|νης γε|γώς,
‘ Μὴ οὐ τέχ|νην μα|θὼν, δύ|ναιτ᾽ ἂν | ἀσφα|λῶς ζῆν | τὸν
‘ βίον.
‘ Ἀλλὰ | χρήμα|τ᾽ | ἔξιν | ἡμῖν· | ἅ γε τά|χιστ᾽ ἀ|πόλλυ|ται.
‘ Κτήμα|τ᾽, | οἰκί|αί· Τύ|χης δὲ | μεταβο|λὰς οὐκ | ἀγνο|εῖς
‘ Ὅτι τὸν | εὔπο|ρον τί|θησι | πτωχὸν | εἰς τὴν | αὔρι|ον.

Gesner, in his edition of Stobæus, p. 208, whence these lines are taken, has printed them as prose, though, in a marginal note, he says they are Trochaic verse. At the apparent end of some of the lines at least, there seems a greater space than between the other words; but this is evidently only the regulation, if it deserves to be so called, of the editor, and cannot be relied on, as in the original manuscript it was probably written as prose. These lines may be regulated as Bacchiac, and will then stand divided thus:

Ὦ Κλεόν, | παῦσαι φλυ|αρῶν, ἂν | οἰκνῇς
Τὸ μανθάνειν | ἀνεπικέ|ρτον σε|αυτοῦ
Τὸν βίον | λήσῃ ποι|ῶν ἔτε | γὰρ
Ναυαγὸς, | ἂν μὴ γῆς | λάβηται | φερόμενος,
Οὔ ποτ᾽ ἂν | σώσειεν | αὐτὸν, οὐτ | ἀνὴρ
Πένης γεγὼς | μὴ οὐ τέχνην | μαθὼν, δύναιτ᾽ | ἂν

Ἀσφαλῶς | ζῆν τόν βίον, | ἀλλὰ χρή|ματ' ἔχειν
Ἡμῖν· ἄγε | τάχιστ' ἀπόλ|λυται, κτή|ματ', οἰκίαι.
Τύχης δὲ με|ταβολλὰς ἴσμεν | ἀγνοεῖς | ὅτι τον
Εὔπορον τί|θησι πτω|χὸν, εἰς τὴν | αὔριον.

The following lines of Menander[c] are given by Stobæus, tit. 106, edit. Gesner, p. 486, b. tit. 104; and are inserted, from this latter author, into Le Clerc's edition of the Fragments of Menander and Philemon, p. 248. The whole consists of 19 lines, of which the six first will only be here given:

'Εί τις | προσελ|θών μοι | θεων | λέγοι | Κρατῶν,
'Επὰν | ἀποθά|νης αὖ|θις ἐξ | ἀρχης | ἔσῃ:
"Εσῃ | δ' ὅ τι ἄν | βέλῃ, | κύων, | πρόβατον, | τράγος,
"Ανθρω|πος, ἵπ|πος, δια|βιῶναι γάρ | σε δεῖ.
Εἰμαρ|μένον | τουτ' ἐστ|ιν ὅ τι | βέλει | δ' ἕλου,
"Απαν|τα μᾶλ|λον, εὐ|θὺς εἰ|πεῖν ἄν | δοκῶ[d].'

[c] Menander lived 320 years before our Saviour. Saxii Onom. first edit. p. 9.

[d] The above verses, like all the other Iambic Trimeter acatalectic, are capable of being thus scanned as Bacchiac:

Εἴ τις προσ|ελθών μοι | θεων λέγοι | Κρατῶν
'Επὰν ἀπο|θάνης αὖ|θις ἐξ ἀρ|χης ἔσῃ
"Εσῃ δ' ὅ τι ἄν | βέλῃ κύ|ων, πρόβατον, | τραγος,

In addition to these instances, it is to be remarked, that the Πλουτος of Aristophanes, which has been selected above, as approaching more nearly to the modern kind of Comedy, than any other of his works, and as being less encumbered with the Chorus, is described by Bisset, in an enumeration at the head of each scene, in his edition of Aristophanes, as containing the following sorts of metre:

Act I. Sc. 1. Senarii Iambici.
——— — 2. Senarii Iambici.
— II. — 1. Octonarii Iambici catalectici, Dimetri Anacreontii, et alii quidam.
——— — 2. Senarii Iambici.
——— — 3. Senarii.
——— — 4. Senarii Iambici.
——— — 5. Tetrametri catalectici Anapæstici Aristophanii.
——— — 6. Senarii Iambici.
— III. — 1. Ejusdem generis versus ad finem [sc. senarii Iambici.]
——— — 2. Not mentioned, as being the same with the preceding.
——— — 3. Senarii.

– – ⏑ – | – – ⏑⏑ ⏑ – – | – ⏑ –
Ἄνθρωπος, | ἵππος, διὰ|ξιῶναι | γάρ σε δεῖ.

– – ⏑ – – – ⏑ ⏑ – – ⏑ –
Εἰμαρμέ|νον τουτ' ἐσ|τιν ὅ τι βέλει δ' ἕλου,

⏑ – ⏑ – ⏑ – ⏑ – – ⏑ –
Ἅπαντα μᾶλ|λον, εὐθυς ει|πειν ἂν δο|κᾶ.

Act IV. Sc. 1. Senarii Iambici.
——— — 2. Not mentioned, as being the same with the preceding.
——— — 3. Not mentioned, for the same reason.
——— — 4. Not mentioned, for the same reason.
——— — 5. Senarii.
— V. — 1. Senarii Iambici.
——— — 2. Not mentioned, as being the same with the preceding.
——— — 3. Senarii, et Anapæstici Aristophanii.

All these verses may, however, be rendered capable of regulation as Bacchiac; and the propriety of their present distribution is, therefore, questionable. In the Iambic Trimeter, an alteration in the scanning only is requisite; and the two Tetrameter scenes, Act II. Sc. 1, and Act II. Sc. 5, may, by a new division of the verses, be easily converted into Bacchiac also, as has been found on experiment. This circumstance of the possibility of two different modes of division and regulation, renders it necessary that the point should be decisively settled, which of the two ought to prevail as the rule; and the question shall therefore be fully examined in a subsequent part of this Section[e].

[e] Suidas, in his Lexicon, ascribes to Aristophanes the invention of Tetrameter verse, 'Εῦρε τὴς τε τετραμέτρε καὶ οκταμέτρε.' Suidas, art. Αριστοφανης. But he does not say of what kind, nor does it appear what he means by οκταμετερ, or how he distinguishes it from Tetrameter. Gesner, in his Bibliotheca,

In the fifth scene of the second act, it is manifest that the scenes are wrong divided; and the distribution of the scenes, in modern editions, is plainly a late regulation, as there is reason to think the early editions and manuscripts have no such division. The edition of Aristophanes by Sigismund Gelenius, printed at Basle, by Froben, in 1547, in small folio[f], has, for instance, no dis-

follows the same mode of expression, and, in like manner, without giving any explanation; for he says, 'Aristophanes Te-'trametrum et Octametrum invenit.' Gesner, Biblioth. edit. 1545, fo. 72, a. 'Floruit circa Olympiadem 114.' Ibid. But it should seem, from the instances already inserted in Section V. that Archilochus had used it long before.

[f] It appears, from the dedication of this edition, addressed from Sigismund Gelenius, its editor, to Melancthon, that Aristophanes was first published by Marcus Musurus, from Aldus's press; that Marcus Musurus was of Crete, and Gelenius's preceptor; that the printers at Florence had afterwards added much in their commentaries; and that Froben and Episcopius, the printers of that edition of 1547, had laboured on it many years, and at length called in the assistance of Gelenius. Marcus Musurus's original Preface, in Greek, is also there inserted, and follows Gelenius's dedication. Gesner, in his Bibliotheca, edit. 1545, p. 72, a. says that nine Comedies of Aristophanes, with the ancient commentaries in Greek, were printed by Aldus, in folio, at Venice, in 1502: and, again, with the commentaries and a copious index, &c. at Florence, in 4to. in 1515; that they were again printed, without the commentaries, at Paris, by Gormontius, in 1528, in 4to. and that their names were Plutus, Nebulæ, Ranæ, Equites, Acharnes, Vespæ, Aves, Pax, Concionantes. The Thesmophoriazusas, that is to say, 'the Worshippers of Ceres,' and the Lysistrata, were separately published by Bernard Junta, at Florence, in 1515, in 8vo. from a manuscript which he had procured 'ex Urbinato bibli-'otheca;' but so very corrupt was it, that the words are sometimes mutilated. At length, all the eleven Comedies together

tinction of Scenes, or even of Acts; but there are yet in it, in particular places, marks, certainly intended to separate some parts from each other. At the end of the line, in this fifth Scene, preceding the change of verse, there is a mark for such a separation; and twenty lines further, where the Metre again changes, there is also another similar mark, at which place, Bisset, in his edition, has made that Scene to end, and Act II. Scene 6, to commence.

If the idea that Iambic was the system of verse, is to be admitted, which indeed it cannot, but in opposition to the strongest evidence, it will be thought, that of the examples above inserted, the first from Eupolis is Trochaic Tetrameter catalectic, and it is described by Kirchner as Trochaic Tetrameter, in his Prosodia Græca, p. 81; that the second, from the same author, is Iambic Tetrameter catalectic, and the third from him, Iambic Trimeter acatalectic. Those from Cratinus and Aristophanes will, in like manner, all be

were published at Basle, in 4to. 1532, and by Wechelus at Paris. It appears, from the Preface to that edition, that Aldus was advised, by Theodore Gaza, to publish Aristophanes, Ibid. fo. 72, b.; and Antonius Fracinus, in the Preface to the Florentine edition, says, he had used the assistance of 'Arsenius Cretensis, archiepiscopus Monembasiæ,' when he taught, at Florence, those young men, whom Pope Leo had sent for out of the middle of Greece to restore the Greek language. Ibid. fol. 72, b. Bernard Junta says, in his Preface, that he had procured a very ancient manuscript 'ex Urbinato bibliotheca.' Ibid. fol. 72, b.

considered as Iambic Trimeter, except in the first instance, where one line is Trochaic, as there mentioned. Under the same impression, the first and second from Philemon, and also that from Menander, will be said to be Iambic Trimeter acatalectic; still adhering to the idea of Iambic, as the species of verse employed in Comedy. The Πλουτος of Aristophanes, when correctly regulated, does not exhibit any change of Metre in the same Scene; and the whole Comedy will be found to contain but one Scene of Iambic Tetrameter verse, and the rest are Iambic Trimeters; for, as to the Anapæstic Tetrameters, as they are called, they are so few, and differ so little from Iambic, that they do not deserve notice, particularly as the Anapæst is one of the kinds of feet uniformly allowed as admissible in Iambic. In no one of these specimens is there a single instance of any intermixture of verses of different lengths, further than that some verses may be acatalectic and others catalectic, but both invariably of the same number of Feet or Metres. The Feet, which the Iambic contain, are the Tribrachys, Spondee, Dactyl, and Anapæst, which are also equally admitted in the Trochaic, no occasion having occurred for the introduction of the Trochee, Proceleusma, or Amphibrachys, into the Iambic; nor for that of the Iambus, and those other feet, into the Trochaic. Again, there is not, throughout the whole, one single violation of Metre, or Poetical Licence of any kind; but it deserves remark, that

all of them are capable of being scanned as Bacchiac, and so they have been treated in a note on each.

Aristotle, in his tract, 'De Poetica,' p. 7 & 58, 8vo. Oxon. 1760, speaking of Tragedy, which he seems erroneously to consider as earlier than Comedy, says, that the Metre in which Tragedy was originally written, was Tetrameter, because Poetry was satyric, and fitter for Dancing, but that it was afterwards changed to Iambic [g]. In a passage, in his book, 'De Rhetorice,' edit. Goulston, 4to. Lond. 1696, p. 195, mentioning the Trochaic foot, he has asserted, that the Trochee approaches nearer to the dance called the Cordax, that this appears clearly from Tetrameters, and that Tetrameters are a voluble Rhythmus [h]. Some persons,

[g] 'Ἔτι δὲ μέγεθος ἐκ μικρῶν μύθων καὶ λέξεως γελοίας, διὰ τὸ ἐκ σατυρικῆ μεταβαλεῖν, ὀψὲ ἀπεσεμνώθη· τό, τε μέτρον ἐκ τετραμέτρου ἰαμβεῖον ἐγένετο. τὸ μὲν γὰρ πρῶτον τετραμέτρῳ ἐχρῶντο, διὰ τὸ σατυρικὴν καὶ ὀρχησικωτέραν εἶναι τὴν ποίησιν.'—'Porro autem magnitudo a vilibus fabulis et dictione ridicula sero fiebat illustrior, eo quod immutatio facta fuit a Satyrica Poesi: Metrum etiam ex Tetrametro redditum erat Iambicum; primo enim utebantur Tetrametro, nempe quod Poesis erat Satyrica et saltui aptior.'—Aristot. De Poetica, Oxon. 8vo. 1760, p. 7 & 58.

[h] 'Διὸ ῥυθμὸν δεῖ ἔχειν τὸν λόγον, μέτρον δὲ μὴ· ποίημα γὰρ ἔσται· ῥυθμὸν δὲ μὴ ἀκριβῶς· τοῦτο δὲ ἔσται, ἐὰν μέχρί του ᾖ. τῶν δὲ ῥυθμῶν, ὁ μὲν, ἡρῷος, σεμνὸς καὶ λεκτικὸς, καὶ ἁρμονίας δεόμενος. Ὁ δὲ ἰαμβος, αὐτὴ ἐστιν ἡ λεξις ἡ τῶν πολλῶν. διὸ μάλιστα πάντων τῶν μέτρων ἰαμβεῖα φθέγγονται λέγοντες· δεῖ δὲ σεμνότητα γενέσθαι καὶ ἐκστῆσαι. Ὁ δὲ τροχαῖος, κορδακικώτερος· δηλοῖ δὲ τὰ τετράμετρα· ἔστι γαρ τροχερὸς ῥυθμὸς τὰ τετράμετρα.'—'Quamobrem Rhythmum oportet habere orationem, non autem Metrum: sic enim Poema erit: Neque tamen

from this last passage, have, without sufficient, or, indeed, any reason, concluded that the Tetrameter verse, used in Tragedy, as above mentioned, was Trochaic [i]; but no one, besides himself, has ventured to go the length of Bishop Hare, who, to make the passage from Aristotle, De Poetica, bear the construction which he chose to put on it, has actually interpolated it with the word Τροχαικὸν, which does not occur in the original [k]. This word,

' Rhythmum exquisite *habere oportet.* Id autem erit, si qua-
' damtenus sit, *modumque teneat.* Ex Rhythmis vero Herous,
' *est* grandis, et clausulam tardam habens, et harmoniæ indi-
' gens. Iambus autem, est ipsa vulgi locutio, *quæ humilior est.*
' Quamobrem maxime præ omnibus metris *aliis* Iambica *temere*
' fundunt *ii,* qui dicunt: Oportebat autem *sermonem* grandiorem
' effici, et *Auditorem* percellere. Trochæus autem, ad *salta-*
' *tionem* Cordacem propius *accedit: Id* perspicuum faciunt Te-
' trametra *ex eodem constituta:* Nam Tetrametra sunt volubilis
' Rhythmus.' — Aristotle, De Rhetorice, edit. Goulston, 4to. Lond. 1696, p. 195.

[i] Mr. Tyrwhitt, in his edition of Aristotle, De Poetica, edit. Oxon. 1794, p. 135, gives the following note on the passage just inserted from Aristotle, referring to the words, ' Τὸ
' μὲν γὰρ πρῶτον τετραμέτρῳ ἐχρῶντο.'—' Sive in Choricis ipsis, puta,
' sive etiam in monodiis, in quibus histrionem illum singularem
' saltatione nonnunquam usum fuisse, vero non est absimile.
' Saltationi autem convenire metrum Trochaicum alibi obser-
' vavit Noster.'—Rhet. lib. iii. c. 8. " Ὁ δὲ τὰ τροχαῖος κορδακικώ-
" τερος, δηλοῖ δὲ τὰ τετράμετρα· ἔστι γὰρ τροχερὸς ῥυθμὸς τὰ τετράμετρα."
' —Specimen insigne est saltationis choricæ, metris trochaicis
' peractæ apud Aristoph. Εἰρ. v. 330—335.'

[k] Bishop Hare, in the prefatory tract, ' De Metris Comicis,' prefixed to his edition of Terence, p. xxxviii. says, ' Primum
' enim clarissimo ex Aristotelis Libro De Poetica, testimonio
' constat Trochaicum genus fuisse antiquissimum. Hæc enim

it is true, he has placed in a parenthesis, a circumstance which few readers were likely to observe, and still fewer to understand, as no reason appeared why it should be so stationed. But writing it, as Hare has done, in Greek characters, it is calculated to mislead the reader, as no doubt it has done on many occasions; nor would this fraud, for it is no better, have been, perhaps, on the present occasion detected, if Aristotle's original work had not been consulted for other purposes, and particularly in order to ascertain what was his opinion as to the history of Comedy and Tragedy.

To the supposition that the Tetrameters here meant were Trochaic, many strong objections exist. Aristotle's words [1], when correctly translated, are, that the Tragic Poets first wrote in Tetrameter verse, because Poetry was satyric, and fitter for Dancing. Every one knows that Tetrameter

'ille, c. 4. Τό, τε μέτρον ἐκ τετραμέτρου (τροχαϊκοῦ) ἰαμβεῖον ἐγένετο· τὸ 'μὲν γὰρ πρῶτον τετραμέτρῳ ἐχρῶντο, διὰ τὸ σατυρικὴν καὶ ὀρχηστικωτέραν 'εἶναι τὴν ποίησιν. λέξεως δὲ γενομενής, αὐτη ἡ Φύσις τὸ οἰκεῖον μέτρον εὗρε· 'μάλιστα γὰρ λεκτικὸν των μέτρων τὸ ἰαμβεῖόν ἐστι.'—The word Τροχαικοῦ does not occur in the original text; and, though it is here placed in a parenthesis, yet, being printed in the Greek character, as well as the rest, is calculated to mislead the reader, who may incautiously trust to it, without examining the passage, as given by Hare, with the original in Aristotle.

[1] 'Τό, τε μέτρον ἐκ τετραμέτρου ἰαμβεῖον ἐγένετο. τὸ μὲν γὰρ πρῶτον 'τετραμέτρῳ ἐχρῶντο, διὰ τὸ σατυρικὴν καὶ ὀρχηστικωτέραν εἶναι τὴν ποίησιν.' —'Metrum etiam ex Tetrametro redditum erat Iambicum. 'Primo enim utebantur Tetrametro, nempe quod Poesis erat 'Satyrica et saltui aptior.'—Aristot. De Poetica, 8vo. Oxon. 1760, p. 7 & 59.

verse is not peculiar to Trochaic, but prevails, equally, in almost, if not quite, all the other sorts, as it means no more than a verse of four feet or Metres, whatever the constituent feet or Metres may be, respecting which, it decides nothing. Nor is there any ground to believe Trochaic verse originally a distinct sort, or more ancient than Iambic; but, on the contrary, in both instances, the probability lies the other way; for it is most manifestly clear, that the Trochee is equal in value to the Iambus, and might and would, under the principle of receiving all equivalent feet, be admitted into the Iambic, in exchange for the Iambus. The absurdity and inconsistency of receiving some equivalent feet and rejecting others, have been already noticed [m], because, in Music, whence the rule was originally derived, no such exclusion takes place; and, because the Poets themselves, as has been shown by examples in a former Section [n], have actually used, in the case of Hexameter Heroic verse especially, all the variations, which could be produced from the original feet. In fact, therefore, the Trochee was but one branch of the Iambic; and so it is estimated by Victorinus [o]. Nothing can be more

[m] See Sect. VII.

[n] See Sect. IX.

[o] 'Sed, ut jam ad conditionem Iambici Metri disciplinamque 'redeamus, tres ejus species, per quas profluit, enitar attin-'gere, quarum prima Iambica, sequens Trochaica, tertia, ex 'utroque mixta, reperitur.' Victorinus, edit. Putsch. col. 2571. —Aristides Quintilianus, inter Antiquæ Musicæ Auctores Sep-

vague and indefinite, than the present etymology of its appellation, derived, as it is generally supposed to be, from 'Τροχαω, curro, festino, rotor,' which itself is conceived to be produced from 'Τρεχω, 'curro[p],' and furnishes no characteristic sufficiently distinct from others, or important in itself, to justify the supposition that it was the foundation of its name: for, 'to run, make haste, or be whirled 'about, like a wheel,' are very indefinite propensities; and, if its characteristic be, as it is said, that it is voluble, and fit for Dancing, it ought to have been characterized by some name, which should have shown its peculiar use and application; and particularly that it was fit for Joy and Mirth. All sorts of measures, in Poetry, are fit for some kind or other of Dancing, because both are equally derived from the principles of Music; and, therefore, Trochaic could not be distinguished by that, as a characteristic, which was common to all sorts of Poetry. No doubt, some peculiar designation for Trochaic, would have been sought, from its supposed use and proper application, had there not existed, as there did, an insuperable impediment; for, unfortunately, the only proper ap-

tem, a Meibomio, vol. ii. p. 37, speaks thus: 'Εν δὲ τῷ ἰαμβικῷ 'γενεῖ ἁπλοῖ μὲν πίπτασιν οἵδε ῥυθμοί. ἴαμβος, ἐξ ἡμισείας ἄρσεως καὶ 'διπλασίᾳ θεσεως. τροχαῖος, ἐκ διπλασίᾳ θέσεως και βραχείας ἄρσεως.'— 'In Iambico genere simplices cadunt hi Rhythmi. Iambus, ex 'dimidia elatione, et dupla positione. Trochæus, ex dupla po- 'sitione et brevi elatione,' &c.

[p] Schrevelii Lexicon, art. Τροχαῖος.

pellation by which it could have been thus described, was evidently pre-occupied by the Iambic; and, therefore, the only method left, was to characterize it as the reverse of that foot in form.

But, if its origin is to be ascribed to Τροχαω, how happens it, that it is usually spelt Trochæus, with a diphthong, and called Trochaicus, when there is no such in the original word? This cannot be reconciled to any ideas of etymology; nor is it necessary it should, as the word certainly comes from the first syllables, united, of the two verbs, 'Τροπεομαι, retroeo, retroverto[q],' and 'Χαιρω, 'lætor, gaudeo, delector[r].' The Iambus, derived from 'Ιαινα βαζειν, læta loqui[s],' had been properly characterized as cheerful and exhilarating. The Trochee, with the same propensity or tendency, was exactly, in the position of the long and short quantities, of which it consisted, the opposite or reverse of the Iambus; and, if that was called the 'cheerful,' the Trochee might, with equal propriety, so far as regarded its form, be termed the 'Anti-cheerful,' the 'Contra-cheerful,' or the 'Re-'tro-cheerful:' in the same manner as the Anti-Bacchius has been so denominated, because it was the reverse of the Bacchius[t].

[q] Schrevelii Lexicon, art. Τροπεομαι.

[r] Ibid. art. Χαιρω.

[s] See before, in Section V. of this Inquiry.

[t] Diomedes, edit. Putsch. col. 476, speaking of the Palimbacchius, says, 'Constat ex duabus longis et brevi temporum

If these considerations afford, as they certainly do, a reasonable ground for the conclusions drawn from them, they can leave but very little, if any, doubt that the invention of the Trochaic foot was posterior to that of the Iambic, and that Trochaic Poetry was consequently not older than Iambic.

But, besides this, Aristotle, in the passage above mentioned, has related that the reason for using Tetrameter verse was, that Poetry was satyric, and fitter for Dancing [w]. He had before said, that Tragedy was derived from the Dithyramb [x], an hymn in honour of Bacchus; and he has here said, that the Poetry was satyric, or, in other words, for that is the meaning, that it was employed by the Satyrs, the supposed attendants of Bacchus [y]. It may very reasonably, therefore, be

'totidem, ut Natura, dictus Palimbacchius quia contrarius est 'Bacchio.'

[w] See the passage, already given in a former note.

[x] 'Γενομένης οὖν ἀπ' ἀρχῆς αὐτοσχεδιαστικῆς, καὶ αὐτὴ καὶ ἡ κωμῳδία 'καὶ ἡ μὲν ἀπὸ τῶν ἐξαρχόντων τὸν διθυραμβον, ἡ δὲ ἀπὸ τῶν τὰ φαλλικὰ.' —'Cum vero extemporalis esset Poesis, et Tragœdia et Co-'mœdia orta fuit et paulatim utraque crevit, altera quidem, 'ducta origine ab illis qui Dithyrambum instituerunt, altera 'vero ab iis qui Phallica.'—Aristot. 'De Poetica,' 8vo. Oxon. 1760, p. 6 & 58.

[y] 'Satyri, quia putabantur cum contis et thyrsis in Liberi 'Patris exercitu prælia iniise, ejus generis venabula gerebant.' Scaliger Poetices Liber, lib. i. c. 17.—Natalis Comes, in his Mythologia, p. 481, edit. Genevæ, 1620, says, speaking of Bacchus, 'Hujus Dei Satyros, et Silenos, et Lenas, et Nym-'phas, et Naïades, et Tityros sacerdotes fuisse, inquit Strabo 'libro decimo.'

concluded, that any such compositions, derived from the attendants of Bacchus, would naturally be written in such Metre as was appropriated to Bacchus; and that, most certainly, was the Bacchiac. From the use made of that foot by the Bacchants, the Bacchius is known to have had its name[z]; and to that foot is attributed, by Diomedes, the characteristic of fitness for Dancing; for he terms it 'Bacchius, Œnotrius, Tripodius, 'Saltans[a].' It never has been pretended, nor, indeed, could any such supposition be supported, that Trochaic had any relation whatever to Bacchus; but Scapula, in his Lexicon, which is known to have been surreptitiously pillaged from Stephens's Greek Thesaurus, while that was in the press[b], thus defines (art. Βακχειος, edit. Harmar, Lond. 1629, col. 239) the meaning of the term:

[z] 'Item pes quidam ex brevi et duabus longis constans, ut 'μεθημων, eo quod Hymnis in Bacchum et Dithyrambis esset usi-'tatissimus. Hinc παλιμβακχειος et αντιβακχειος, ap. Fab. l. ix. 'c. 4.'—Scapulæ Lexicon, edit. Harmar, Lond. 1629, col. 239, sub art. Βακχος, and that under Βακχειος. 'Cum vero longis 'duabus præponitur brevis, fit Bacchius, temporum quinque, ut 'Catones; quia a Bacchi carminibus, seu cantilenis, quæ aptis-'sime hoc metro componuntur, vel quia familiariter hic Rhyth-'mus Bacchantibus aptus sit.' Victorinus, edit. Putsch. col. 2488.—'Bacchius dictus est, quod Baccho, id est, Libero Patri, 'accepta modulatio hujus pedis sono componebatur.' Plotius, edit. Putsch. col. 2626.

[a] Diomedes, edit. Putsch. col. 475.

[b] Moreri, Dictionnaire Historique, art. Scapula, Jean, on the authority of Baillet, 'Jugemens des Savans,' tom. ii. part. iii. p. 126 & 127, n. 687, edit. Amst. 1725.

'Item pes quidam, ex brevi et duabus longis con-
'stans, ut μεθημων, eo quod Hymnis in Bacchum
'et Dithyrambis esset usitatissimus. Hinc παλιμ-
'βακχειος et αντιβακχειος, ap. Fab. l. ix. c. 4.' In every way, therefore, both in reference to those by whom it was used, and in the peculiar characteristic of the Metre itself, as described by Aristotle, in the passage in his tract 'De Poetica,' Bacchiac Tetrameter verse completely answers his description; and, for the reasons above assigned, which, if necessary, might also be supported by others, there is surely very strong ground to believe that the Tetrameters here spoken of, were not Trochaic, but Bacchiac.

Aristotle has, most absurdly, attributed the rise of Comedy to the Phallica [c], a set of obscene rites, adapted to no purpose so properly, as the destruction of all Morality and Virtue, together with all sense of Decency, under the pretence, at the same time, of Religious Worship [d]. With these Rites, for

[c] Aristotle's words are as follow, speaking of Tragedy: 'Γενομένης ἓν ἀπ' ἀρχῆς αὐτοσχεδιαστικῆς, καὶ αὐτὴ καὶ ἡ κωμῳδία καὶ ἡ
'μὲν ἀπὸ τῶν ἐξαρχόντων τὸν διθύραμβον, ἡ δὲ ἀπὸ τῶν τὰ φαλλικὰ, ἃ ἔτι
'καὶ νῦν ἐν πολλαῖς τῶν πολεων διαμένει νομιζόμενα, κατὰ μικρὸν ηὐξήθη
'προαγόντων ὅσον ἐγίγνετο φανερὸν αὐτῆς.'—'Cum vero extemporalis
'esset Poesis, et Tragœdia et Comœdia orta fuit et paulatim
'utraque crevit, altera quidem, dicta origine ab illis qui Dithy-
'rambum instituerunt, altera vero ab iis qui Phallica (quæ ad-
'huc apud multas urbes valent legibus sancita), Poetis amplifi-
'cantibus quicquid antea notum fuit.'—Aristotle, De Poetica, Oxon. 1760, p. 6 & 58.

[d] 'Phallica, Bacchi sacra, apud Athenienses, in quibus

this reason, every man of common Sense must of course have been disgusted; and so calculated

'phallos, thyrsis alligatos, solemniter gestabant.' Littleton's Dict.—'Fuerunt et Phallica in Dionysi honorem instituta, quæ, 'apud Athenienses, agebantur, apud quos primus Pegasus ille 'Eleutheriensis Bacchi cultum instituit, in quibus cantabant, 'quemadmodum Deus hic morbo Athenienses liberavit, et 'quemadmodum multorum bonorum author mortalibus extitit. 'Fama est enim, quod Pegaso imagines Dionysi ex Eleutheris 'civitate Bœotiæ in Atticam regionem portante, Athenienses 'Deum neglexerunt; neque, ut mos erat, cum pompa accepe-'runt, quare Deus indignatus pudenda hominum morbo infes-'tavit, qui erat illis gravissimus; tunc, eis ab oraculo quo pacto 'liberari possent petentibus responsum datum est, ut solum esse 'remedium malorum omnium, si, cum honore et pompa, Deum 'recepissent, quod factum fuit. Ex ea re, tum privatim tum 'publice, lignea virilia thyrsis alligantes per eam solemnitatem 'gestabant: fuit enim Phallus vocatum membrum virile.' Natalis Comes, lib. v. cap. xiii. p. 491, edit. 8vo. Genevæ, 1620. —In reading this passage, it is impossible not to perceive that the several events are most evidently borrowed from the punishment of the Philistines, at Ashdod, as related in the fifth and sixth chapters of the First Book of Samuel; and which appears there to have taken place, according to the chronology inserted in the margin of the 4to. editions of the Bible, about 1141 years before our Saviour; but Helvicus does not place the capture of the ark earlier than about 1102 years before the birth of Christ. See Helvici Chronologia, edit. fo. Oxon. 1662, p. 38. It is certain that the Phallica bear no resemblance to Comedy; and, therefore, it could not be derived from them. But it is probable that Poems, relating the events of private individuals, and not the actions of heroes and public characters, might, to distinguish them from Heroic Poetry, where great and glorious achievements were described, be termed φαυλικα, from φαυλος, privatus; and that from these φαυλικα, and not from the Phallica, Comedy might be derived; Aristotle having apparently mistaken φαυλικα for Phallica.

were they, in fact, to inspire abhorrence, that the promoters of them were unable to procure their reception without practising a fraud, to deter the people from rejecting them. What this fraud was, may be seen in the note; nor is it probable that Rites, received with so much reluctance, and with little short of force, and so shocking in themselves to all sense of Morality and Decency, could either naturally, or in any way, have been made the foundation for what might merit esteem. But Aristotle seems to have been grossly mistaken, and to have erred unpardonably, as will be seen from tracing the source of his failure. Comedy, as relating to private persons and private transactions, by which circumstance Diomedes has distinguished it from Tragedy[e], might perhaps have been sometimes, probably, described by the adjective φαυλικα, from 'φαυλος, privatus[f].' This Aristotle seems to have corrupted to Phallica, which he considered as the name of the Rites of Priapus themselves; and thence to have inferred, that from them Comedy had its rise. However, from these circumstances, and probably because, as Demosthenes has mentioned, both Comedies and Tragedies were represented at Athens during the continuance of the feasts of Bacchus[g], Aristotle

[e] 'Comœdia est privatæ civilisque fortunæ, sine periculo 'vitæ, comprehensio.'—Diomedes, edit. Putsch. col. 485.

[f] 'Φαυλος, Vilis, nullius pretii, abjectus, humilis, contemptus.' —Scapula, Lexicon, art. Φαυλος.

[g] Hoffman, in his Lexicon Universale, art. Bacchi Thea-

appears to have entertained an idea, that both Tragedy and Comedy were in some way or other attributable to Bacchus[h]. Certain it is, that the Romans, in after-times, so far acknowledged the connexion, as to place on the Stage, during the performance of a Comedy, an altar to Bacchus, as well as one to the peculiar deity to whose honour

trum, says, speaking of that edifice, 'Cujus mentio in L. me-'morata Demostheni in Midiana: Ὅταν ἡ πομπὴ τῷ Διονύσῳ ἐν 'Πειραιεῖ καὶ οἱ Κωμῳδοὶ καὶ ἐπὶ Ληναίῳ πομπὴ καὶ οἱ Τραγῳδοὶ καὶ οἱ 'Κωμῳδοὶ καὶ τοῖς ἐν ἄστει Διονυσίοις ἡ πομπὴ καὶ οἱ παῖδες καὶ ὁ Κῶμος 'καὶ οἱ Κωμῳδοὶ καὶ οἱ Τραγῳδοὶ καὶ Θαργηλίων τῇ πομπῇ καὶ τῷ ἀγῶνι, 'μήτε ἐξεῖναι μήτε ἐνεχυράσαι ἐν ταύταις ταῖς ἡμέραις,' &c. The rest of the passage, though given by Hoffman, is here omitted as not to the present purpose; but of the foregoing part, Hoffman gives the following translation: 'Cum Pompa 'Libero ducitur in Piræo, agunt Comœdi et Tragœdi; item 'Lenæa pompa, et agentibus Tragœdis atque Comœdis. Asty-'corum quoque Liberalium pompa, saltante puerorum Choro 'dum fit Comus aguntque Comœdi et Tragœdi; Thargeliorum 'item pompa et certamine: neque pignus capito istis die-'bus,' &c.

[h] Vossius, Institut. Poetic. 4to. Amst. 1647, lib. ii. p. 8, after inserting a passage from Plato, says, 'Quibus verbis do-'cet, Bacchum cum Apolline et Musis, velut ministros, munere 'Deorum concessos esse hominibus, quo se diebus festis exhi-'lararent. Antiqui vero, ut est apud Athenæum in ix. præcipue 'hunc honorem tribuerunt Baccho, ut qui vinum largitus esset, 'et festum hoc instituisset. Unde et poesin δραματικην Baccho 'sacrarunt; et cum ea discerpta esset in plura genera, etiam a 'Bacchi comitibus Satyris et Silenis Satyricam et Sillos dixere.' Among the Prolegomena to the edition of Terence, 1479, sig. a 4 a, are these words, speaking of Tragedy, 'Qui ludi, quum 'per artifices in honorem Liberi Patris agerentur, etiam ipsi 'Comœdiarum Tragœdiarumque scriptores hujus Dei, velut præ-'sens, numen colere venerarique cœperunt.'

the Rites were dedicated which were then celebrating[i].

[i] 'In omnibus enim scenis, altare Bacchi sacrum erat, 'teste Donato.' Hoffman, art. Comœdia, in his Lexicon Universale, col. 945.—'In Scena duæ aræ poni solebant, dextera 'Liberi, sinistra ejus Dei, cui ludi fiebant.' Donati Fragmentum De Comœdia et Tragœdia, inter Prolegomena Terentiana, prefixed to the Delphin edition, 8vo. Lond. 1792, p. xxix. Among 'Iodoci Badii Ascensii Prænotamenta,' prefixed to the edition of Terence, Lugduni, 1527, in cap. xi. entitled 'De Prosceniorum Ornatu et Instructione,' are these words: 'In dextra 'parte Proscenii ara erat Liberi Patris, in sinistra Apollinis.' In the prefatory tract, entitled 'Fabula, Comœdia, et Tragœdia, 'item ex Donato et aliis,' prefixed to the edition of Terence, Ex Bibliotheca Aldina, Venetiis, 1570, is to be found, p. 12, a. the following passage: 'Sed et in Scena duæ aræ poni solebant, 'dextra Libero, sinistra ejus Dei, cui Ludi fiebant, unde in 'Andria, Terentius ait:

"Ex ara hinc sume verbenas."

The editor of the Delphin edition of Horace endeavours thus, in the following note on v. 275 of the Art of Poetry, to trace the connexion between Bacchus and Comedy:

'Ignotum Tragicæ genus invenisse Camœnæ
'Dicitur, et plaustris vexisse poemata, Thespis,
'Quæ canerent, agerentque, peruncti fæcibus ora.'

'275. Tragicæ genus invenisse.] Libet altius repetere originem 'Tragœdiæ ac dramatum. Bacchus Icarium docuerat plantare 'vites. Hic in Attico agro hircum vineæ depopulantem Bac'cho mactavit, convocatis ad sacrificium vicinis, qui choreis 'et cantilenis Dei, lætitiæ datoris vindictam, celebrarunt. Reli'giose illud etiam quotannis vindemiarum tempore fieri placuit, 'tum in pagis tum subinde in urbibus. Mox cœperunt scribere 'certatim poetæ τραγωδιαν, id est, carmen hirci, vel de hirco, 'quod a Choro decantatum. Postea illis carminibus Baccho 'sacris inserta, addita, substituta, et quædam alia fuerunt; 'atque etiam dialogi, inter duos aut plures. Hincque natum 'Drama, tum Comicum, tum Tragicum, tum Satyricum. Quod

The possibility of scanning some verses, either as Iambic or Bacchiac, has been already shown in Section XX.; and as nothing but erroneous practice can flow from incorrect and fallacious principles, it is necessary to consider distinctly what reasons, in the case of Comic Metre, can be urged for or against the reception or rejection of either. It is no sufficient answer to stop the progress of such an inquiry to say, that Comic Verse has been hitherto considered as Iambic, because the question, whether it might not have been Bacchiac, has not hitherto been raised; and consequently the claims of this latter to the preference have not as yet undergone investigation. The opinion in favour of Iambic does not, therefore, amount to conviction: the point is still open to examination,

'ad inventorem spectat, certe, ante Thespim, fuerunt Drama-
'tici rudiores quidam, at ille nominatur auctor, quoniam unum
'Actorem induxit, qui dum chorus, Bacchi laudes canens, pau-
'latim interquiesceret, herois aut summi cujuspiam viri, insigne
'aliquid facinus carmine celebrabat. Alia insuper ornamenta
'subjunxit, quibus Tragœdia illustrata est.' Another note, in the same edition, referring to the last of the above lines, is in these words: '277. Peruncti fæcibus ora.] Ideo Thespis alii-
'que vultu cerussa vel minio vel fæce peruncti, dicteriis obvios
'quosque incessebant, ut imitarentur Silenum rubicundum, Sa-
'tyrosque dicaces, Bacchi socios, et ministros. Illos Aristo-
'phanes τρυγοδαιμονας vocabat. Gall. "des diables berbeüillez de
"lie." Angl. "Merry Andrews, bedaubed with lees." Vini an
'olei fæcibus ungerent se histriones, disceptant, fatali more suo,
'Grammatici et nugas nugis addunt, inquit Scaliger, paulo
'ante citatus.'—A different etymology of the name Tragedy has already been given in Sect. XII.

for which indeed it seems imperiously to call; and the favourite tenet cannot receive any support from the prejudice on its side, because it is the object of that inquiry to invalidate and shake the pretensions of that very prejudice. If it cannot defend itself, it can by no means afford protection to any thing else; and no precedent or supposed authority, for none of real weight can exist in such a case, can be claimed, in opposition, as it would be, to every dictate of Reason[k].

In every case but where they consist, which they very rarely, if ever do, of six Iambuses[l]; and even then it may be doubtful whether they are correct; Iambic Trimeter acatalectic verses will, as has been found on experiment[m], scan as Bacchiac Tetrameter catalectic; and, of course, they will be by every person referred to the one or other of those sorts, according to the previous ideas of those persons, as to which of the two was intended

[k] 'In re magna vincat Ratio authoritatem.' Plin. Jul. l. i.—'Rationi nullius auctoritas præjudicare debet.' Jo. Sarisburiensis Polycraticus, edit. 12mo. Lugd. Bat. 1595, p. 380.—'Sic 'ergo legantur, ut auctoritas non præjudicet Rationi.' Ibid. p. 380.—'Bene adhibita, Ratio cernit quod optimum sit; neglecta, 'multis implicatur erroribus.' Cic. 4 Tusc.

[l] Bishop Leng has noticed, that he found but one verse throughout Terence, consisting wholly of the Iambus, and that verse he has given, but it is not a decisive instance, because one of the syllables is not necessarily short, but common; and if it is considered as long, the foot ceases to be an Iambus, and becomes a Spondee. See a former note on Section XIX.

[m] See Sect. XIX. and Sect. XXIX. infra.

as the rule. Considering this as an abstract question, what species of verse was in its own nature the fittest for the purpose, there does not seem any reason why the preference should be given to Iambic. Cicero[n] and Terentianus Maurus[o] have said, which indeed is highly probable and reasonable in itself, that the object of the Dramatic Poets was as nearly as possible to represent familiar conversation; and Aristotle has affirmed, that of all metres Iambic approaches nearest to that; and that men in common conversation frequently used Iambic verse, but not Heroic Hexameter[p]. The

[n] 'Itaque video visum esse nonnullis Platonis et Democriti 'locutionem, etsi absit a versu, tamen quod incitatius feratur 'et clarissimis verborum hominibus citatur potius poema pu- 'tandum, quam comicorum poetarum, apud quos, nisi quod 'versiculi sient nihil est aliud quotidiani dissimile sermonis.' Cicero, Orator. edit. Glasg. 1748, p. 35, sect. 20.—'At comi- 'corum senarii, propter similitudinem sermonis, sic sæpe sunt 'abjecti, ut nonnunquam vix in his numerus, aut versus, intel- 'ligi possit.' Ibid. p. 96, sect. 55.

[o] 'Sed qui pedestres fabulas socco premunt,
'Ut quæ loquuntur sumpta de Vita putes,' &c.

Terentianus Maurus, edit. Putsch. col. 2443. Again, a few lines below:

'In metra peccant arte non inscitia,
'Ne sint sonora verba consuetudinis,
'Paulumque rursus a solutis differant.'

[p] 'Λέξεως δὲ γενομένης, αὐτὴ ἡ φύσις τὸ οἰκεῖον μέτρον εὗρε· μάλιστα 'γὰρ λεκτικὸν τῶν μέτρων τὸ ἰαμβεῖόν ἐστι. σημεῖον δὲ τούτου, πλεῖστα γὰρ 'ἰαμβεῖα λέγομεν ἐν τῇ διαλέκτῳ τῇ πρὸς ἀλλήλους· ἑξάμετρα δὲ ὀλιγάκις, 'καὶ ἐκβαίνοντες τῆς λεκτικῆς ἁρμονίας.' Aristotle, De Poetica, edit. Oxon. 1760, p. 7.—'Instituta autem dictione, ipsa Natura pro- 'prium metrum invenit. Omnium enim metrorum maxime collo-

impropriety of Heroic Hexameter verse, no man will be inclined to question; but Iambic is not the nearest approach to common conversation. It has more of apparent regularity and harmony, than the Bacchiac or Pæonic; and would, therefore, have an appearance of more labour and study. The object which the Comic Writers had in view, which Terentianus Maurus thus describes,

'Ne sint sonora verba consuetudinis,'

would best be answered by that kind of metre, which, while it was still metre, and so gave a degree of elegance to the dialogue, as requiring it to be more smooth in style, was yet the least harmonious as poetry, and therefore bore the nearest resemblance to elegant prose. There is no doubt, that, in this point, Bacchiac, or Pæonic, has the advantage; and as little can it be supposed, that, when the difference was so great, and the reason so strong for preferring this last, the Poets should have injudiciously chosen the worst, and, without any ground, have adopted Iambic. Neither has Iambic, in its nature or history, any connexion whatever with the subjects or history of Comedy, or any relation to its inventor, that should operate as a reason for employing it. Aristotle, when relating that

'quio accommodatum est Iambicum. Hoc vero inde manifes-
'tum est, quod in mutuo sermone plurimis Iambis utimur,
'hexametris autem raro et a sermone communi aberrantes.'—
Ibid. p. 59.

Tragedy had improved in dignity, by a change from a low plot and ridiculous diction, notices, as one instance, the change of the metre from Tetrameter to Iambic, which certainly implies that he thought Iambic metre suited to the dignity of Tragedy[q]: at another, he says that it was calculated for railing and reproach[r]: on a third occasion, that it is the mere style of the vulgar, and therefore not suited to public speaking[s]; and on a fourth, that it is fitted for conversation[t]: but these are evidently contradictory to each other, and therefore not deserving of notice.

The arguments in favour of Bacchiac are founded on the following facts, all of which have most evidently a close connexion with the

[q] 'Ἔτι δὲ μέγεθος ἐκ μικρῶν μύθων καὶ λέξεως γελοίας, διὰ τὸ ἐκ σατυρικοῦ μεταβαλεῖν, οψὲ ἀπεσεμνύθη· τὸ, τε μέτρον ἐκ τετραμέτρου ἰαμβεῖον ἐγένετο.'—'Porro autem magnitudo a vilibus fabulis et dictione ridicula sero fiebat illustrior, eo quod immutatio facta fuit a Satyrica Poesi: metrum etiam ex Tetrametro redditum erat Iambicum.'—Aristot. De Poetica, Oxon. 1760, p. 7 & 59.

[r] 'Ἐν οἷς (speaking of compositions calculated for censure and reproach) καὶ τὸ ἁρμόττον ἰαμβεῖον ἦλθε μέτρον· διὸ καὶ ἰαμβεῖον καλεῖται νῦν, ὅτι ἐν τῷ μέτρῳ τούτῳ ἰάμβιζον ἀλλήλους.'—'Quibus convenientius videbatur metrum Iambicum: quapropter nunc etiam vocatur Iambicum, eo quod hoc metro convicia mutuo fundebant.'—Aristot. De Poetica, Oxon. 1760, p. 6 & 57.

[s] 'Ὁ δὲ ἴαμβος, αὐτὴ ἐστιν ἡ λεξις ἡ των πολλῶν.'—'Iambus autem, est ipsa vulgi locutio.'—Aristole, De Rhetorice, edit. Goulston, 4to. Lond. 1696, p. 195.

[t] 'Μάλιστα γὰρ λεκτικὸν τῶν μέτρων τὸ ἰαμβεῖόν ἐστι.'—'Omnium enim metrorum maxime, colloquio accommodatum est Iambicum.'—Aristot. De Poetica, Oxon. 1760, p. 7 & 59.

history of Comedy: Originally Comedy and Tragedy appear to have been so far, at least, considered as derived from Bacchus, that they were performed at Athens at his feasts [u]. It is more reasonable, therefore, to suppose that the Poets should have employed Bacchiac metre, as peculiar to the Poems in honour of that Deity [x], than any other with which he had no connexion, like the Iambic or Trochaic. Comedy was the elder invention of the

[u] Hoffman, in his Lexicon Universale, art. Bacchi Theatrum, says, speaking of that edifice, 'Cujus mentio in L. me-'morata Demostheni in Midiana, "Ὅταν ἡ πομπὴ τῷ Διονύσῳ ἐν 'Πειραιεῖ καὶ οἱ Κωμῳδοὶ καὶ ἐπὶ Ληναίῳ πομπὴ καὶ οἱ Τραγῳδοὶ καὶ οἱ 'Κωμῳδοὶ καὶ τοῖς ἐν ἄστει Διονυσίοις ἡ πομπὴ καὶ οἱ παῖδες καὶ ὁ Κῶμος 'καὶ οἱ Κωμῳδοὶ καὶ οἱ Τραγῳδοὶ καὶ Θαργηλίων τῇ πομπῇ καὶ τῷ ἀγῶνι, 'μήτε ἐξεῖναι μήτε ἐνεχυράσοι ἐν ταύταις ταῖς ἡμέραις,' &c.—'Cum pompa Libero ducitur in Piræo, agunt Comœdi et Tra-'gœdi; item Lenæa pompa, et agentibus Tragœdis atque Co-'mœdis. Astycorum quoque Liberalium pompa, saltante pue-'rorum Choro dum fit Comus, aguntque Comœdi et Tragœdi; 'Thargaliorum item pompa et certamine: neque pignus capito '. istis diebus,' &c.

[x] 'Cum vero longis duabus præponitur brevis, fit Bacchius, 'temporum quinque, ut Catones, quia a Bacchi carminibus seu 'cantilenis quæ aptissime hoc metro componuntur, nomen ac-'cepit, vel quia familiariter hic rhythmus Bacchantibus aptus 'sit.' Victorinus, edit. Putsch. col. 2488.—'Bacchius dictus 'est, quod Baccho, id est, Libero Patri accepta modulatio 'hujus pedis sono componebatur.' Plotius, edit. Putsch. col. 2626.—'Bacchius, Œnotrius, Tripodius, Saltans, quem 'Græci Pariambum dicunt, constat ex brevi et duabus longis, 'temporum quinque, ut Agenor, Athenæ; dictus παρα τας βακχας, 'qui a Bacchantibus convenienter componebatur.'—Diomedes, edit. Putsch. col. 475.

two[y]: Tragedy was not invented till at least twenty, or perhaps more, years afterwards[z]. Tragic verse is decidedly affirmed, by Aristotle, to have been originally Tetrameter[a]; and this was probably Bacchiac, because of its original reference to Bacchus[b]. Afterwards, as Aristotle says, it was changed to Iambic; but he does not notice at what time the change took place[c]. This last fact is, however, doubtful; because Iambic Trimeter acatalectic verses will, as it has proved on experiment, in all cases scan as Bacchiac[d], except where the feet are all Iambuses. And it is not known that a verse all Iambuses will be found so certain as not to admit of correction[e]. If it had a Spondee, Dactyl, or Anapæst, in any one of the five first feet, it would scan as Bacchiac. So will also a catalectic Iambic Trimeter, if any two of the first five feet consist of Spondees, Dactyls, or Ana-

[y] Between 318 and 297 years before the Parian Chronicle, which itself was written 265 before the time of our Saviour. See the authorities already cited in Section XII.

[z] 273 years before the writing of the Parian Chronicle. See the authorities already cited in Section XII.

[a] Aristotle, De Poetica, edit. Oxon. 1760, p. 7. See the passage in this Section.

[b] See Victorinus, edit. Putsch. col. 2488, and Plotius, edit. Putsch. col. 2626. Both passages have been given in a former note on this Section.

[c] Aristotle, De Poetica, p. 7. See the passage in a former note on this Section.

[d] So will Trochaic Trimeters, in all instances, even where all the feet are Trochaic.

[e] See a note already inserted on Section XIX.

pæsts [f]. As Tragedy was only a subsequent variation from Comedy, so far as it respected the events to be exhibited, it was surely more probable that the inventor of Tragedy, considering that, also, like Comedy, conducted in dialogue, should employ the same kind of metre as had before been used in Comedy. What that was, it is true Aristotle has not mentioned; but Crates is expressly said, by Aristotle [g], to have rejected, or rather not to have used the Iambic form. If so, in what kind of verse did he write? for, as Tragedy was certainly invented before his time, and in verse, it is highly improbable he should have written in prose. The kind of verse used in Tragedy, which was the later invention, and, indeed, derived from Comedy, was not Iambic but Tetrameter [h]; and that, most probably, for the reasons before assigned, Bacchiac or Pæonic. What, therefore, could have been the kind of verse used by Crates in Comedy, but the same Tetrameter verse with that originally prevailing in Tragedy? And Aristotle has never said, nor, indeed, is there any reason for such a supposition, that, in Comedy, as in Tra-

[f] It is the same case with a Trochaic Trimeter catalectic, if only one of the five first feet be a Spondee, &c.

[g] 'Τῶν δὲ Αθήνησιν Κράτης πρῶτος ἦρξεν, ἀφέμενος τῆς ἰαμβικῆς ἰδέας, 'καθόλου ποιεῖν λόγους ἢ μύθους.' Aristot. De Poetica, edit. Oxon. p. 8.—'Atheniensium autem primus sermones aut Fabulas com-'posuit Crates, missa omnino forma Iambica.' Ibid. p. 60.

[h] Aristotle, De Poetica, edit. Oxon. p. 7. See the passage inserted before, in a note on this Section.

gedy, the verse was changed to Iambic. Nor is the authority of the division sufficiently established to justify an idea that the Tetrameter Iambic or Trochaic verses, if ever they apparently occur, are rightly distributed, and not rather capable of being regulated as Iambic or Trochaic Trimeter, as some persons, though erroneously, would perhaps be inclined to call them; in which case it would be equally possible to render them, like the rest of the Trimeters, Bacchiac or Pæonic Tetrameters.

These observations, though here confined solely to Greek Comic verse, are yet equally applicable to Greek Tragic metre also, as has already been shown in the preceding Section; and it cannot be denied that the facts already stated, should they even, on account of early prejudices, fail of producing full conviction, are yet sufficiently strong to justify and require some hesitation or pause in the mind of every one, before he ventures to advance or hazard the assertion that either the Greek Tragic or Comic verse was intended to be Iambic.

The question as to the nature of Latin Comic verse, depends also, besides these, on other circumstances, peculiar to itself, which must all be fully considered, together with the original facts, before a correct judgment can be formed. None of them, however, tend in any way to countenance the idea that Greek Comic verse, as the original from which the Latin was borrowed, was either really in itself, or conceived to have been, Iambic. On the contrary, the practice of the

Romans on that point, if it can be said to be in any respect applicable to the nature of Greek Comic verse, would rather lead any one to decide in favour of Bacchiac. But nothing further on the subject is here requisite, than to mention that the nature of Latin Comic verse will be separately and distinctly examined in a subsequent Section destined to that purpose.

SECTION XXI.

Latin Comic Verse, Specimens of.

Verses supposed Iambic Trimeters, will scan as Bacchiac Tetrameter.—A specimen from Plautus so treated.—Examples of verses rightly supposed Bacchiac from Plautus.—Instances of the like kind from Terence.—These verses, however apparently different from the Greek specimens given in Section XX. may still perhaps be derived from the same source.—Imagined Pæonic or Bacchiac, and why.

In a former Section specimens have been given from the Greek Comic authors, in order to show what species of Metre they employed. A similar method shall now be pursued with respect to the Latin Poets of that description; by which means an opportunity will also be afforded of comparing the two systems of versification with each other.

It is certainly true, that, on many occasions, the same verse may be scanned in two very different ways; and, according to the manner in which it shall be thus regulated, will of course be the decision of what nature it is to be deemed [i]. Iam-

[i] Victorinus, edit. Putsch. col. 2493, cites the following verse:

"Armiger in Ida pede vago littora petens,"

on which he remarks in the following words: 'Si ut Tro-

bic Trimeter verses, for instance, will also scan as Bacchiac Tetrameter, as is apparent from the following lines, which are part of the Prologue to Plautus's Amphitruo, and have hitherto passed for the former sort. How properly they have been thus received, may be doubtful; but at present they are only here given as instances to prove the above fact. Scanned as Iambic, they would be as follow:

'Ut vos | in vos|tris vol|tis mer|cimo|niis
'Emun|dis ven|dundis|que me | lætum | lucris
'Affice|re atque ad|juva|re in re|bus om|nibus
'Et ut | res rati|ones|que ves|trorum om|nium
'Bene ex|pedi|re vol|tis pere|greque et | domi
'Bono|que atque am|plo aucta|re per|petuo | lucro.'

As Bacchiac they would be thus:

Ut vos in | vostris vol|tis merci|moniis
Emundis | vendundis|que me læ|tum lucris
Afficere at|que adjuva|re in rebus | omnibus
Et ut res | rationes|que vestro|rum omnium
Bene expedi|re voltis | peregreque et | domi
Bonoque at|que amplo aucta|re perpetu|o lucro.

'chaicum scandas, erunt omnes conjugationes a Trochæo et 'Anapæsto; si contra ut a trisyllabo incipias, erunt omnes con-'jugationes ex Dactylo et Iambo, et efficietur Iambicus versus.' The same author, Victorinus, edit. Putsch. col. 2595, says, 'Versus quoque hendecasyllabus Sapphicus varia scandendi divi-'sione, diversis inter se metris, communis reddetur.' In proof of which, he remarks, that, scanned in one manner, it would be rendered Ithyphallic, in another, Phalæcian. In another place, col. 2566, he says that Phalæcian verse is called Ithyphallic, if it is concluded with three Trochees.

Multitudes of such ambiguous verses might be produced, which can decide nothing as to the system pursued, because they want some additional circumstance to determine how they themselves are to be understood. Such verses only shall, therefore, be mentioned on the present occasion, as furnish in themselves some reason for referring them rather to one class than another; and these will probably decide the fate of the others.

In the first scene of his Amphitruo, Plautus uses these, which, like all the rest here inserted, have been scanned, in order that the reader may more immediately perceive their nature.

‘ Hæc heri im|modestia | coegit | me qui hoc
‘ Noctis a | portu ingra|tis exci|tavit
‘ Nonne idem hoc | luci me | mittere po|tuit
‘ Opulento ho|mini hoc magis | servitus | dura est
‘ Hoc magis | miser est di|vitis ser|vos
‘ Noctesque di|esque assidu|o satis | superque est
‘ Quo facto aut | dicto adest | opus quie|tus ne sis
‘ Ipse domi|nus dives o|peris et la|boris expers
‘ Quodcunque homi|ni accidit | libere | posse retur
‘ Æquum esse pu|tat non repu|tat labo|ris quid sit
‘ Nec æquum an|ne iniquum im|peret co|gitabit
‘ Ergo in ser|vitute ex|petunt mul|ta iniqua
‘ Habendum et | ferendum hoc o|nus est cum | labore
‘ Satis est me | queri illo | modo ser|vitutem hodie [k]

[k] The first words of this line are in most, if not all, of the printed editions, given ‘ Satius est,’ instead of ‘ Satis est,’ to which, for the following causes, it has here been found necessary, on every ground of Reason, to alter them, as they do not

'Qui fuerim | liber eam | nunc poti|vit pater
'Servitu|tis hic qui | verna natus | est queritur.'

In the same scene, a little further on, are these lines:

'Postquam utrin|que exitum est | maxima | copia
'Disperti|ti viri | disperti|ti ordines
'Nos nostras | more nos|tro et modo in|struximus
'Legiones | item hostes | contra su|as instruunt
'Deinde utri|que impera|tores in | medium exeunt
'Extra tur|bam ordinum | colloquun|tur simul
'Convenit | victi utri | sint eo | prælio
'Urbem agrum a|ras focos | seque uti | dederent
'Postquam id ac|tum est tubæ u|trinque canunt | contra
'Consonat | terra cla|morem utrin|que efferunt

convey the meaning obviously intended. Mercury does not mean to say he himself had better complain of being reduced to servitude, because he had been free, since Sosia, who had been born to servitude, complained of it; but he evidently means to compare himself and Sosia, not as similar, but dissimilar instances, for the purpose of showing that Sosia was unreasonable, and to point out that, if he, Mercury himself, complained of servitude, there might be reason and justice in that, because he was accustomed and entitled to freedom. On the contrary, such a complaint from Sosia he intends to show unjust, because he was born a servant, and therefore experienced nothing but what, from the time of his birth, he ought to have expected. The passage, therefore, should undoubtedly stand as in the text, and be thus translated: 'It is sufficient, if I should complain of 'servitude in this manner, who was this day free; and by my 'servitude my father is now benefiting. But this man, who was 'born a servant, thinks fit to complain.' Besides this, the verse, of whatever kind it is thought, will not, without a Licence, admit 'Satius,' but requires it to be read 'Satis,' which it may, without any Licence of any kind.

'Impera|tor utrin|que hinc et il|linc Jovi
'Vota sus|cipere horta|re exerci|tum
'Pro se quis|que id quod quis|que potest et | valet
'Edit fer|ro ferit | tela fran|gunt boat
'Cœlum fremi|tu virum ex | spiritu et an|helitu
'Nebula con|stat cadunt | vulneris | vi et virium
'Denique ut | voluimus | nostra supe|rat manus
'Hostes cre|bri cadunt | nostri con|tra ingruunt
'Vicimus | vi fero|ces[1]

[1] This line is evidently defective, and wants three syllables to complete it, a circumstance thus probably to be accounted for: from the sense and measure, there is reason to think it originally stood thus:

'Vicimus vi feroces feroces,'

and would then signify, 'We, the fierce, by force overcame the 'fierce.' Similar modes of expression frequently occur, where a play upon two words seems evidently intended, as 'Forte« 'fortis amat.' Of the same sort, as to the mode of expression, are the two following lines, which occur in the Poetæ Minores Græci, a Winterton, 12mo. Cantab. 1635, p. 532:

'Ἀνὴρ δὲ χρηστὸς χρηστὸν οὔ μιστεῖ ποτε.'
'Ἐσθλῷ γὰρ ἀνδρὶ ἐσθλὰ καὶ δίδοῖ θεός.'

'Vir bonus bonum nunquam odit.'
'Bono quidem viro bona etiam dat Deus.'

And in the following of Horace, Carm. lib. iv. Ode IV. v. 29:

'Fortes creantur fortibus et bonis.'

But the copyist, finding the word 'feroces' occur twice, immediately in succession, ignorantly conceived the last redundant, and consequently rejected it as an error of some former copyist. If the second word 'feroces' is omitted, the sense and metre are both defective: if it is received, both are complete, and the line is of the same length and metre as those which precede it; besides that, in the latter case, the expression is much more forcible: so that the sense, as well as metre, is considerably benefited by the change.

'Sed in fugam | se nemo | tamen con|vortitur
'Nec rece|dit loco | quin statim | rem gerat
'Animum amit|tunt prius|quam demi|grent loco
'Jacet ubi | steterat quis|que atque ordi|nem obtinet
'Hoc ubi Amphi|truo herus con|spicatus | est meus
'Illico equi|tes jubet | dextera in|vadere
'Equites ci|ti parent | ab dexte|ra maximo.'

In the Second Act of the same play, Scene 1. he has the following lines:

'Age i tu | secundum | sequor sub|sequor te
'Scelestis|simum te ar|bitror nam | quamobrem
'Quia id quod | neque est neque | fuit neque | futurum est
'Mihi præ|dicas ec|cere jam tu|atim
'Facis ut tu|is nulla a|pud te sit | fides
'Quid est quo|modo jam | quidem hercle ego | tibi istam
'Scelestam | scelus lin|guam abscindam | tuus sum
'Proinde ut | commodum est | et lubet | quidque facias[m]
'Tamen quin | loquar hæc u|ti facta | sunt hic
'Nunquam ullo | modo me | potes de|terrere
'Scelestis|sime audes | mihi præ|dicare id
'Domi te es|se nunc qui hic | ades ve|ra dico[n].'

[m] Bentley scans this verse thus:

Proinde ut com|modum est ut | lubet quid|que facias;

which necessarily requires a Licence, to convert 'Proinde' into a dissyllable, for which there is no real cause, as the line, when properly scanned, as it is in the text, needs no such assistance; for, in Pæonic or Bacchiac metre, the Cretic and Bacchius frequently occur in the same line.

[n] Plauti Amphitruo, Act II. Sc. 1, and Bentley's 'Emendationes ad Ciceronis Tusculanas,' inserted at the end of 'Ciceronis Tusculanarum Disputationum Libri V. ex recensione Joannis Davisii, Coll. Regin. Cantab. Socii, 8vo. Cantab. 1709;' p. 49, in which last place will be found eleven more

And these are followed by several more of the like kind. The same author, Plautus, has, in the Second Scene of the First Act of his Comedy, called Asinaria, used the following verses:

'Siccine hoc | fit foras | ædibus | me ejici
'Promeren|ti optume hoc|cine pretii | redditur
'Bene meren|ti mala es | male meren|ti bona es
'At malo | cum tuo | nam jam ex hoc | loco
'Ibo ego ad | tres viros | vestraque ibi | nomina
'Faxo erunt | capitis te | perdam ego et | filiam
'Perlecebræ | pernicies | adolescen|tum exitium
'Nam mare haud | est mare vos | mare acer|rimum
'Nam in mari | repperi hic | elavi | bonis
'Ingrata at|que irrita es|se omnia in|telligo
'Quæ dedi et | quod benefe|ci ac posthac | tibi.'

In the Prologue to the Amphitruo is the following line,

'Deorum | regnator | architectus | omnibus,'

which those who conceive the line Iambic, and yet refuse to admit the Iambus and Trochee in the same verse, have found it necessary thus to alter:

Deum regnator architectus omnibus;

and, at the end of the Second Scene of the First Act, this line occurs:

'Cum Alcume|na uxore u|surari|a°.'

lines from the same Scene, arranged in the same manner, which were here omitted, as those in the text were thought sufficient evidence of the fact.

° In the edition of Plautus, fo. Parma, 1510, this line stands thus:

'Ac loquitur cum Alcmena, uxore usuraria.'

Terence, in his Comedy of the Andria, Act III. Sc. 2, uses the following lines:

'Adhuc Ar|chylis quæ ad|solent quæ|que oportet.
'Signa esse ad | salutem om|nia huic es|se video
'Nunc primum | fac isthæc | lavet post | deinde
'Quod jussi e|i dari bi|bere et quan|tum imperavi [p].'

And in his Andria, likewise, Act IV. Sc. 1, he has these:

'Tanta ve|cordia in|nata cui|quam ut siet
'Ut malis | gaudeat at|que ex incom|modis
'Alterius | sua ut com|paret com|moda ah [q]
'Idne est ve|rum immo id est ge|nus hominum | pessimum in
'Denegan|do modo | quis pudor | paulum adest
'Post ubi | tempus pro|missa jam | perfici [r]

[p] Terence, Andria, Act III. Sc. 11. The last verse, as given by Bentley, at the end of the edition of the Tusculan Disputations, p. 49, before referred to, stands thus:

'Quod jussi ei | dari bibe|re et quantum im|peravi.

But this is evidently wrong, because, in this state, it requires a Licence, to make 'ei' a monosyllable, which is totally unnecessary, when it is correctly scanned, as in the text.

[q] Bentley, in his Emendations to the Tusculan Disputations of Cicero, edit. 1709, p. 53, scans this verse in the following manner, in order to make it a Cretic like the rest:

Alteri|us sua ut | comparet | commoda ah.

But this is objectionable, because it requires a Licence, to make the third syllable of 'Alterius,' contrary to its nature, long; and, again, this Licence is unnecessary, because the Cretic is not a distinct species of verse, and the Pæonic, in which it is included, admits the Choriambus and Bacchius, of which, without a Licence, this verse would consist.

[r] Bentley, ubi supra, p. 53, chooses to read this verse, as if there were an elision of the *s* at the end of 'tempus,' to make

'Tum coac|ti neces|sario | se aperiunt
'Et timent | et tamen | res premit | denegare[s]
'Ibi tum eo|rum impuden|tissima o|ratio est[t].'

However different these verses may at first appear, from those already produced from the Greek Comic writers, it will be found, on due examination, by no means impossible or improbable that they should both have been derived from the same source, and regulated by the same system: for the singularity of these consists, not in the introduction of feet rejected or excluded in the Greek examples, but only of the more frequent repetition of the two principal feet, the Bacchius and Cretic. Like those already given from the Greek Poets, they have been, by some persons, thought to be Iambic, under the general, though erroneous notion, that all Comic verse was Iambic. But these very persons have been obliged to desert their own

that foot a Cretic; but this Licence is unnecessary, because the Molossus is unquestionably admissible.

[s] Bentley scans this and the next verse thus; so as to absorb the last syllable of this in the first of the next:

Et timent | et tamen | res premit | denega-
Re ibi tum eo|rum impuden|tissima o|ratio est.

But this Licence is not requisite, because, as the verse now stands in the text, 'denegare,' the last foot of the first verse, is no more than a Di-Trochee, which does not exceed, in value, the quantity of the Choriambus, a foot undoubtedly admissible.

[t] Terence, Andria, Act IV. Sc. 1. Some of these latter verses are mentioned by Micyllus, as having been thought in his time Cretic.

system and principles, by claiming a multitude of indulgences, under the name of Poetical Licences, the absurdity of which has been completely shown in a separate Section.

The reasons already stated, as to the nature of Tragic and Comic verse, both Greek and Latin, are, in truth and reality, so very strong in favour of concluding them Bacchiac, and so repugnant to the idea of their being Iambic, that it is imagined no person, whose opinion would be entitled to attention, can sincerely entertain any doubt on the subject; and, on an adequate examination of the lines here given, they will be found perpetually to produce the Bacchiac, Cretic, and Pæonic feet, of which that species is known to consist. In some the Bacchius wholly is found; in some the Cretic wholly; in some these two feet are separately intermixed with other feet in the same line; and, in some instances, they both occur in the same verse, which, on the general principles of versification, they may reasonably do, because they are both of the same value in time, being merely transpositions of each other. Indeed, the correspondence between these verses and the laws of Bacchiac, is so clear, that Bentley[u] has expressly said of the lines from Terence, Andria,

[u] In his 'Emendationes ad Ciceronis Tusculanas,' inserted at the end of 'Ciceronis Tusculanarum Disputationum Libri V. 'ex recensione Joannis Davisii, Coll. Regin. Cantab. Socii, 'Svo. Cantab. 1709,' p. 49.

Act II. Sc. 3, beginning 'Adhuc Archylis,' &c. and those from Plautus's Amphitruo, Act II. Sc. 1, beginning 'Age i tu,' &c. that they are Bacchiac. Those from Terence, Andria, Act IV. Sc. 1, beginning 'Tanta vecordia,' &c. he has in like manner pronounced to be Cretic; but, not being sufficiently aware, that they were not distinct sorts, but one and the same, he has, to avoid the admission of the Bacchius and Cretic into the same verse, imagined Licences employed, which are wholly unnecessary, and do not really exist [x].

From every reason of propriety and experience, ground abundantly strong is afforded for believing that this will ultimately prove the correct idea, not only as to the present verses, but as to all the others, employed by the Latin Comic writers. However, that the question may not be said to be prejudged, without due examination, it shall, in the course of some of the ensuing Sections, undergo an ample and extensive, as well as a minute and particular, investigation [y].

[x] See these before pointed out in the notes on the verses themselves.

[y] See Sections XXVIII. XXIX. and XXX.

SECTION XXII.

Priscian, his System.

Priscian, when he lived.—Author of the present system.—More deference paid to his opinion than it merits.—His artful method of avoiding the inquiry whether Comic verse Iambic.—Says, incidentally, that Comic writers used Iambic, and introduced into it five feet, which he names.—Says Iambic verses are either Monometers, &c.—Comic writers, he says, used principally Trimeters and Tetrameters, the rest seldom.—They also used Trochaic Tetrameter catalectic.—All Comic writers use, he says, frequent Licences—But Terence more than all.—Terence, he says, used Trochaic Metre, mixed and confused with Iambic.—Remarks on his system.—No one, who has tried Priscian's system, can make it succeed.—To remedy its defects, they have resorted to Poetical Licences.—Hare's classification of seventeen sorts of Poetical Licences.

Priscian, who lived between the years 513 and 519 of the Christian æra [z], at least 649 years after Terence, and 694 after Plautus [a], may be justly

[z] Saxius, Onomast. first edit. p. 34, places him between the years 513 and 519. Priscian lived in the time of the Emperor Anastasius. Konigii Bibl. p. 664, on the authority of Vossius, 'De Poetis.'

[a] Terence died Anno Urbis Romanæ 615, Konigii Bibliotheca, p. 795, which would be 136 years before Christ. Helvici Chronologia, p. 79. Plautus died Anno Urbis Romanæ

considered as the author of the present system, as to Latin Comic Metre; since he is the earliest writer who treats professedly and completely on the subject [b]. Others have only spoken of it incidentally, and very briefly, when describing the rest of the Metres in Poetry, without laying down any system; but he has written a separate tract, professedly on the point, and has descended to particulars unnoticed by them. His rules and observations seem to have been the principal, and, indeed, almost the only foundation of the opinion which subsequent grammarians have entertained; and, before a correct idea can be obtained how far his authority ought to prevail, the validity of each of his assertions must be separately considered.

More deference than it merits, seems, in this adoption of his sentiments, to have been paid to Priscian's judgment, if it deserves the name; for

570, Konigii Bibliotheca, p. 647, that is to say, 181 before Christ. Helvicus, ibid. p. 77.

[b] In his tract 'De Versibus Comicis,' among the Latin Grammarians, published by Putschius, col. 1319. Priscian's tract 'De Versibus Comicis,' besides having been published with other editions of his works, occurs in Putschius's edition of the Latin Grammarians, 1605, col. 1319; but Saxius, in his Onomasticon, vol. ii. p. 20, remarks, that no author has been more negligently published by Putschius, than Priscian. All the editions of Priscian seem in a most wretched state; for, on the present occasion, four were consulted, for the purpose of arranging some Greek verses, which he has inserted from Eupolis, but in every one of them the lines were printed as prose.

his mode of stating facts is extremely suspicious. Instead of asserting and proving, as he ought to have done, for he confesses it had been questioned what was really the nature of Comic verse, he assumes, as an undoubted fact, that it was Iambic; and that it admitted five sorts of feet[b]. And this he chooses thus to assume, as an unquestionable foundation for what he means to say, at the very moment when he distinctly admits it was so far from being self-evident, as he states it to be, that some persons had contended, that in truth and in fact Terence's writings were not in verse, but mere prose.

In consequence of this artful mode of evading the most important part of the inquiry, and as if he had proved his point by the strongest evidence, he expresses his surprise that, as the Comic writers used, as he says, such a kind of Iambic, as to place, without distinction, five feet, namely, the Iambus, the Tribrachys, the Anapæst, the Dactyl, or the Spondee, in all places but the last,

[b] His words are these: 'Cum non solum Terentius, sed 'etiam Plautus, Ennius, Acciusque, et Nævius, atque Pacu- 'vius, Turpiliusque, et omnes, tam Tragœdiæ, quam Comœ- 'diæ veteris Latinæ scriptores, eodem metro modo Iambici sint 'usi, ut omnibus in locis indifferenter ponerent quinque pedes, 'id est, Iambum, vel Tribrachum, vel Anapæstum, vel Dac- 'tylum, vel Spondeum, absque postremo loco, in quo vel Iam- 'bum vel Pyrrhichium omnino posuisse inveniuntur; miror 'quosdam vel abnegare esse in Terentii Comœdiis metra, vel ea 'quasi arcana quædam, et ab omnibus doctis semota, sibi solis 'esse cognita, confirmare.'—Priscian, 'De Versibus Comicis,' edit. Putsch. col. 1319.

in which last they uniformly employed the Iambus or Pyrrhichius, any persons should have denied that the Comedies of Terence were metre, or should have affirmed that the rules of versification were different from the practice of the learned, and only known to the Poets themselves [c].

He next informs his reader, that Iambic verses were either Monometers, of two simple feet conjoined; or Dimeters, of four; or Trimeters, of six; or Tetrameters, of eight; for that Pentameters, of ten, and Hexameters, of twelve, very rarely occurred; and he says, that the Comic writers frequently used Trimeters and Tetrameters, but the other sorts seldom, and dispersed in the middle of speeches, for the sake of rhythmical pronunciation and distinction [d].

Trochaic verses, particularly catalectic Tetrameters, in which one syllable is wanting in the end, was, he says, also used by the Comic writers; and into these, as he asserts, they introduced, in every place, the same feet as they employed in the Iambic, intermixing with them, however, the

[c] See this passage from Priscian, edit. Putsch. col. 1319, already given in a former note on this Section.

[d] 'Sciendum est igitur, quod Iambici versus vel Monometri 'sunt, ex duobus pedibus simplicibus conjunctis; vel Dimetri, 'ex quator; vel Trimetri, ex sex; vel Tetrametra, ex octo; 'nam Pentametri, ex decem; et Hexametri, ex duodecim, ra-'rissime inveniuntur. Ergo, Trimetris et Tetrametris frequen-'ter utuntur Comici, aliis vero raro, et in medio dispersis, pro-'nunciationis rhythmicæ causa et distinctionis.'—Priscian, edit. Putsch. col. 1319.

Trochaic foot. Of these verses, he observes, the last syllable but one is in most instances long; but that verses longer than Tetrameters also occur. Instances of such, he promises to give in a subsequent part, but this promise he has not performed [e].

Further on, he remarks that all the Comic writers use frequent Synalœphas, Episynalœphas, and rejections of the letter S, in scanning their verses; but that Terence has employed them more frequently than they all [f].

And, lastly, in a subsequent part, he observes that Terence uses Trochaic metre, intermixed and confused with Iambic, which he says he thinks was done, in order to imitate, by the confusion of

[e] 'Trochaicis etiam utuntur, plerumque Tetrametris catalecticis, i. quibus una deest syllaba in fine, in quibus omnes Iambicos ponunt in quocunque loco pedes, commixto tamen metro Trochaico: in eis plerumque invenimus, ante finem versus, longam. Sunt tamen et ultra, citraque Tetrametro usi Trochaico. Eorum igitur exempla proferam, si prius Metris de supra dictis scripta proponam.'

[f] 'At illud quoque sciendum, quod omnes quidem crebris Synalœphis, et Episynalœphis, et collisionibus et abjectionibus S. literæ, sint usi, scandendo versus suos. Terentius autem plus omnibus.' Priscian, edit. Putsch. col. 1322. The absurd notion of the elision of S at the end of a word, may have, very probably, arisen from the character used in manuscripts, to denote 'us,' which is the letter 'u,' with a sloping line over it: 'ns' is represented also in a similar manner, by the letter N, and a stroke over it. See these marks noticed by Brencman, in his 'Historia Pandectarum,' p. 122, as abbreviations used in the Florentine manuscript of the Pandect.

the metre, the want of skill of the characters who spoke. He adds, that some of these lines are more than Trimeters, and some less; and that some have the last syllable but one short, and some long [g].

To the system of Priscian, as stated above, there seems every possible kind of objection, from example, principle, and Reason; and the specimens already given in Section XX. from the Greek Comic authors, have decidedly established two very material points, both of which are confirmed by every rule of good Sense and Reason, and directly

[g] 'Terentius Trochaico mixto, vel confuso cum Iambico, 'utitur, in sermone personarum, quibus maxime imperitior hic 'convenit, quem puto ut imitetur hanc confusionem rhythmo-'rum facere. Sunt autem Trimetri, ac plus minusque, et ha-'bent penultimam in quibusdam longam, et in quibusdam bre-'vem, ut in Andria:

"Adhuc Archyllis quæ assolent, quæque oportent
"Signa esse ad salutem, omnia huic esse video,
"Nunc primum fac istæc ut lavet, post deinde
"Quod jussi dari bibere, et quantum imperavi date."

'Hæc sequitur Dimeter catalecticus, finiendi sermonis causa 'quem ad Archillida habuit:

"Date mox ego huc revertar."

'Similiter Plautus, in Truculento, eodem metro usus est, in 'sermone ancillæ Astaphii:

"Ad fores auscultate, atque asservate ædes,
"Ne quis adventor gravior abeat atque adveniat,
"Neu qui manus attulerit steriles intro ad nos,
"Gravidas foras exportet, novi ego hominum mores."

Priscian, edit. Putsch. col. 1326.

contradict the sentiments of Priscian [h]. The first of these is, that each Scene should be throughout continued in the same kind of verse with which it

[h] Wase, in his Senarius, p. 4, says, 'Prisciani de Metro 'Comico scrinia compilare non placet. Est ille commentarius, 'non aspernandus, ut erat autor, inter seculi sui eruditos, in 'omni arte literaria, consentientibus posterum suffragiis, facile 'princeps; vel, ut ita dicam Grammaticorum Aristoteles. Argu- 'mentum, tamen, hoc minus pertractare scriptum nobis reliquit. 'Est ubi lucem exemplorum desideres passim ordinem. Opus 'ipsum inchoatum, magis quam pro dignitate rei justis numeris 'absolutum, censeas; videtur enim ita docere, ut qui peritos 'instruat. Hipponax, aut Pindarus, Eupolis, Æschylus, So- 'phocles, Simonides, et Alcmæon, multa peccant in leges Iam- 'bicis præfinitas. Testimonia quædam colligit, ubi Trochæus 'Iambum ingreditur, aut Spondeus locos ejus pares etiam ex- 'tremum obsidet. Hinc autoritatem impuris Latinæ Comœdiæ 'senariis facere voluisse videtur. Sed exempla, quæ protulit, 'ex rarius occurrentibus sunt. Veteres Græcos bipedali Metro 'versuum intervalla metatos fuisse acute colligit Ruffinus, ex 'eo, quod, apud Herodotum, Trimetri nomen extat; quod et 'liquido confirmant Fragmenta, quæ ex vetustissimis Comicis 'etiamnum supersunt. Hæc pedis utriusque indifferentia Latinæ 'Poeseos, non tam versuum affectio, quam ipsa constitutio est 'et indoles, alia compositionis lex et ratio modus, ut ita dicam, 'Artis Musicæ plane diversus. Cujus originem siquidem ex 'veteri Græcia arcessere necesse habeamus, ad Dorismum, ut 'supra dixi, libentius retulerim.' No one, who recollects the frequent recurrence of critics to the idea of Poetical Licences, evidently resorted to because, without some such aid, those persons have found Priscian's system inapplicable, can hesitate one moment to acquiesce, though on much surer and better grounds, in Wase's opinion as to Priscian's tract; but when he objects to Priscian's instances, because they do not occur more frequently, he raises a groundless objection; since all these instances are evidently within the very reasonable musical principle so often referred to. Of this, however, Wase had no

began, both as to constituent feet, and the length of the verse; and the second, that Poetical Licences, or any deviation, on any pretence whatever, from the rules of Prosodia, are no more allowable in that, than in any other species of Poetry; into none of which have they been ever supposed introduced, but through gross misconception of the nature of versification in general, and Greek and Latin Prosodia in particular, as has been already shown in Sections VIII. and IX. For no one instance of inequality of verse, or Poetical Licence, occurs among them.

The reason he assigns for change of metre, on account of the rhythmical pronunciation, as he calls it, and for distinction, is so far from being a sufficient ground, that it is almost, if not quite, absolute nonsense; for what rhythmical pronunciation can mean, would puzzle any man, who understands the principles of Poetry and Music, and who knows the correct signification of words, to discover; and the principle of variety of metre itself, has been already shown to be highly irrational[i].

The doctrine of Poetical Licences, as being deviations from established rules, framed for the

notion; for, on the contrary, he has completely proved his own incompetency as a judge on the subject of Metre, by asserting, as he does most absurdly, that the laws of Metre were different from those of Music, a fact contrary to every species of Reason.

[i] See Section XVIII.

ascertainment and production of excellence, has been already proved in a separate Section [k], to be contrary to Reason and common Sense, and their supposed existence not founded in fact. But it was an easier matter for Priscian thus to sacrifice the reputation of his author, Terence, whom he has represented as the most faulty of all writers in this particular, than to suspect he had too closely restricted his own system, as to admissible feet. Neither had he sufficient sagacity to perceive that, where the verses required Licences, they were most certainly corrupt, or not what he had said, Iambic or Trochaic, but of some other kind; and that, where variety of verse occurred, the text must have been ill-regulated, and stood in need of a fresh division, which a comparison of different manuscripts would abundantly have shown him.

The supposition that the verses, which he describes as being a mixture of Trochaic and Iambic, were introduced to imitate the ignorance of the speaker, is the most puerile and groundless that can be conceived: for the verses in Terence are too few for this purpose, as occurring only in two Comedies, one instance in each; and consisting, as specified by Bentley, in the place before referred to, and by Hare, in his edition of Terence, of four lines in one place, and eight in the other. Had their use been what he says, they ought to have

[k] See Section XVIII.

occurred in every Comedy, and to have composed the speeches of all the inferior characters; but, on the contrary, it is certain that the speeches of Syrus, of Geta, and of Davus, the servants, are uniformly and universally in the same metre with those of the more elegant interlocutors.

In addition to all these objections, which are certainly sufficient to destroy its authority, with all reasonable persons of reflection, no one has, on experiment, and proceeding on a similar idea, as to the subject of versification, been able, in point of fact, to make it correspond with the verses of Terence and Plautus themselves. The consequence of this has been, an enormous increase in the number of Licences, claimed by every editor in succession, which cannot be better estimated and ascertained, than by an inspection of Hare's edition of Terence, in which three, sometimes four, and sometimes five Licences are said to exist in the same line; and sometimes two on the very same word, even though it is no more than a dissyllable in the whole [1]. In his Preface, Hare has

[1] As an instance of this, the following line from Terence's Andria, Act I. Sc. 3, is here given, as it stands in Hare's edition, p. 13:

'Si illum relinquo eĭŭs=vitæ timeo sin opitulor huĭŭs minas.'

Three Licences, as to quantity, and two to avoid elisions, as given by Hare, p. 8, occur in the following line, Andria, Act I. Scene 1:

'Cŭm illis quĭ amabant Chrysidem una aderat frequens.'

Two

classed the various sorts of Poetical Licences, which he claims; and, thus arranged, he represents them (p. lx.), as consisting of nine sorts for converting long syllables into short; and (p. lxvi.) of eight for the contrary purpose[m]; but even he himself is obliged to confess that some of them offend too much against the laws of Prosodia. This is not only true, but the indulgences claimed

Two in each of the two following, p. 17, Andria, Act I. Sc. 5:

'Tum pătrĭs pudor qui me tam leni passus est animo usque adhuc,
'Dum in dubio est animus paulo momento huc vel illŭc impellitur.'

Three Licences, as to quantity, and two to prevent elisions, in this verse, p. 19, Andria, Act I. Sc. 5:

'Tĕ ĭsti virum dŏ amicum tutorem patrem.'

[m] See Bishop Hare's tract, 'De Metris Comicis,' prefixed to his edition of Terence, p. lxvii. His words are these: 'Hæc autem ea fere sunt quæ de Licentiis dicenda habui, quarum quasdam in Prosodiæ leges et pronuntiandi rationes nimium peccare non diffitendum est.'—Bentley, in the Preface to his Terence, entitled 'De Metris Terentianis,' p. xviii. inserts, from Aulus Gellius, xviii. 15, the following passage: "In "Senariis versibus, animadverterunt Metrici duos primos pedes, "item extremos duos, habere posse singulos integras partes "orationis, medios haud unquam posse, sed constare eos sem- "per ex verbis aut divisis, aut mixtis atque confusis." Of this supposed rule, it is sufficient to say, that it is invented to prevent what is no evil, and to procure no benefit; but it is the height of absurdity, to suppose that the Comic writers were attentive to such minute particulars, of no use, and yet violated, when they pleased, every rule of Prosodia, by the introduction of Poetical Licences.

by him, even far exceed the kinds allowed by Priscian, as already stated; and it is only wonderful how any man, who must have known what the rules of Prosodia really meant, could ever admit, as Bishop Hare has done, so irrational a system.

SECTION XXIII.

Authority of Manuscripts and ancient Copies not to be received in Contradiction to Prosodia.

Errors of manuscripts described and stated.—Similar defects in printed editions.—Not peculiar to the works of Greek authors.—No manuscript can be of authority, merely as a manuscript, or from its age.—But its merit must be determined by its observance or neglect of the rules of Grammar and Prosodia.

It is so much the custom with persons but little informed on the subject, to oppose, on the ground of its not occurring in ancient copies or manuscripts, any suggested improvement, correction, or new arrangement, in the text of an author, however rational in itself, that, in order to prevent, or at least to anticipate and defeat, any such objections on the present occasion, some facts shall here be mentioned, tending strongly to show the little dependence to be placed on those ancient copies, especially where they contradict the rules of Grammar and Prosodia.

Sometimes, both in Greek and Latin manuscripts, the whole is in capitals, and the letters of the different words are so closely placed, that a whole line has the appearance of being only one

single word [n]. The forms of the characters very frequently wholly differ from those of a more modern period; the contractions, also, which are very numerous and various, will be found great impediments, and very difficult to be deciphered [o];

[n] The Florentine manuscript of the Pandect, supposed written at Constantinople by one or more Greeks in the sixth century, and therefore in the time of Justinian (see Brencmanni Historia Pandectarum, 4to. Traject. ad Rhenum, 1722, p. 11), is written all as one word, a method usual in other manuscripts. (Ibid. p. 104.) The letters are separate, not joined; but the words are not more separated than the other letters. (Ibid. p. 105.) A specimen of the character in which it is written, is given by Brencman, p. 109, and two others in the same page.

[o] If this assertion is doubted, and the reader should think the difficulty here magnified, which it is not, he has only to consult the plates in Astle's Origin and Progress of Writing, which contain specimens of the hand-writing of various ages and countries. The reason for the use of abbreviations in manuscripts and early printed editions, was to save time, labour, and room; for it is computed that, if the words had been written and printed at length, it would have increased a volume one third in quantity, which, in some of the large works that occur among the earliest specimens of Printing, would have been a very heavy expense. Lemoine's Typographical Antiquities, 12mo. Lond. 1797, p. 26. In p. 19 of the same work, is a description of the difficulty of reading an old book, which is there said to have been so great, that a treatise was written on the art of reading a printed book. From some circumstances, it should appear that the author was a printer, and therefore his authority is of due weight. His assertion as to the publication of a treatise to facilitate the reading an old book, is fully justified by the titles of the following works; the two first articles of which occur in the Bodleian Catalogue, vol. i. p. 3, under the article Abbreviatura; the third, fourth, and fifth, ibid. vol. ii. p. 39, art. Jus; and the sixth and seventh in the Cata-

and, besides a multitude of literal errors, more readily to be detected, others will be discovered less capable of removal. Verse will be often seen to occur, at some times wrongly divided as verse [p], at others, written as prose [q], and fre-

logue of printed books in the British Museum, fo. vol. i. sub art. Jurisprudentia—'Modus legendi Abbreviaturas utriusque 'Juris, Par. 1518, 8vo.—Et Col. Agrip. 1554, 8vo.'—'De 'Modo legendi Abbreviaturas in utroque Jure, Nurembergæ, '1494, 4to.—Et 8vo.'—'Et cum titt. seu Rubricus in univer-'sum Jus civile, Col. Agr. 1554, 8vo.'—'Libellum dans Modum 'legendi ut studendi Abbreviaturas in utroque Jure, Nuremb. '1482, fol.—Par. 1493, fol.' The inconvenience of contractions and abbreviations seems to have been found so great, that the Emperor Justinian forbade them to be used in the Pandect. See Brencmanni Historia Pandectarum, p. 117, 120, 124. But in other manuscripts, of later date, they are frequent; and even according to Brencman, p. 120, are sometimes used in the Florentine Pandect.

[p] If the manuscripts of Horace at all countenance or correspond with the regulation of the lines of the Odes, as they now stand, they are instances in point: so are, also, such manuscripts of Terence and Plautus as give a distribution correspondent to that which has been followed in the printed editions. Such of the manuscripts of Terence, consulted on the present occasion, as are in verse, are, in many instances, decided proofs of the fact, even where they differ, as they do, from each other and from the printed editions.

[q] The famous Florentine Virgil, written in the year 498, is in prose. See a specimen of it in Astle's Origin and Progress of Writing, 2d edit. Lond. 1803, p. 80. See also, in the same work, p. 92, a specimen from a Lombard manuscript, in which the lines, which are Latin Hexameter verses, and ought to be divided thus, are written as prose:

"Mattheus instituit virtutem tramite mores
"Et bene," &c.

and,

quently without a capital letter to distinguish each line[r]; and in some instances prose may, perhaps, be so ambiguously arranged and divided, as to make it questionable whether the transcriber did not conceive it to be verse[s].

None, indeed, but such as have been long used to consulting ancient manuscripts, can have any adequate conception of the multitude and variety

and,

"Immortale nihil mundi con pace tenetur,
"Non urbes, non regna hominum, non aurea Roma,
"Non mare, non tellus," &c.

In Stobæus, edit. Gesner, Tiguri, 1543, p. 208, a passage from Philemon, beginning Ω Κλεων, &c. is printed as prose, though Gesner acknowledges, in a marginal note, that it is Trochaic verse; and it is accordingly so given, in Le Clerc's edition of the Fragments of Menander and Philemon, p. 344.

[r] As a proof of this, in printed books, which no doubt were originally published from manuscripts, the reader is referred to Pindar's Olympia, Ode I. as it stands in Henry Stephens's edition 18mo. Erroduni, 1624; in which he will find there is no distinction by capital letters at the beginning of each line. Multitudes of other similar instances might be produced. So the lines are also given in Stobæus, edit. Gesner, Tiguri, fo. 1543, where Poetry occurs. See, as an instance there, p. 32, a passage from Eupolis.

[s] In Astle's Origin and Progress of Writing, p. 84, is a specimen from a manuscript of the Four Gospels, in Latin, in the Harleian Library, No. 1775, which Wanley says was written in Italy above eleven hundred years ago; and which Astle conceives to have been written about the latter end of the sixth, or the early part of the seventh century. In this specimen, which contains the beginning of St. Luke's Gospel, the prose is so written, that it looks like verses of different lengths—a circumstance which might very probably have given rise to the erroneous idea of variety of verse in the same composition.

of corruptions with which they abound, though some of them have been also continued in the printed editions, too closely, in that respect, following the original manuscript. Many passages in Athenæus, that are certainly verse, are, even in Casaubon's edition, printed as prose. This is the case with a whole Phallic hymn, sung by Demetrius Poliorcetes, which occurs, p. 25, with three lines from Cratinus, without even a capital letter at the beginning, inserted there, p. 29; and with multitudes of other instances, which might be from him pointed out. In the two editions of Plutarch's Lives, in Greek, printed in folio, at Basle, by Froben, in 1533 and 1560, there are several instances of the same kind; and, as a proof, the epitaph of Timon of Athens, and Callimachus's epigram on him, both of which are unquestionably verse, and inserted in the life of Mark Anthony there, are in both those editions, no doubt because they stood thus in the manuscript from which they were printed, given as prose[t].

[t] See edit. 1533, fol. 324, a. edit. 1560, fo. 692, a. See also four lines from Cratinus, so given in Plutarch's Life of Pericles. See the Greek edit. 1533, p. 110. In this edition of Plutarch, even the proper names are printed with small letters, as they are also in Stobæus, edit. Gesner, Tiguri, 1543. In this same edition of Stobæus, p. 208, a passage from Philemon, beginning Ω Κλεων &c. is printed as prose, though Gesner acknowledges in a marginal note, that it is Trochaic verse; and it is accordingly so given in Le Clerc's edition of the Fragments of Menander and Philemon, p. 344. In the Basil edition of Suidas, printed in folio, by Froben, in 1544, the proper names

Nor is this error peculiar to the works of Greek authors alone, but even those of the Latin grammarians themselves are, in this respect, faulty in the extreme. In Rufinus 'De Metris Comicis,' as printed in Putschius's edition of the Latin grammarians, col. 2711, six Greek Iambic verses, so described, are printed as prose; and in Diomedes 'De Oratione et Partibus Orationis,' in the same collection, col. 487 and 488, several Latin verses, in different places, are also given in prose. Four editions of Priscian have been consulted on the present occasion, to ascertain how he intended that some Greek verses, which he has given from Eupolis, should be divided, but in all the four they were given as prose, intermixed with the Latin [u].

are printed with small letters; and it is so ill pointed as to be scarcely intelligible; besides that, several different articles are all printed together as one paragraph.

[u] See Priscian, 'De Versibus Comicis,' edit. Putsch. col. 1330. Nay, further, even in inscriptions on stone, the same kind of error is also found. Among the Arundelian Marbles, at Oxford, is one with the following inscription, all in capitals, arranged into lines, in the following manner, as exhibited in Prideaux's Marmora Oxoniensia, edit. 1676, p. 274:

QUINTUM ANNUM ET DECIMUM
NARCISSUS FLORE JUVENTÆ
HOC JACET ABREPTUS
CONDITUS IN TUMULO
QUISQUIS ADES LECTOR
FATUM INEXORABILE CERNIS
PARCAE NAM IMPUBEM QUEM
RAPUERE MIHI
MAERET CARA SOROR

Varro, who lived about the time of Cicero, namely, about 61 or 57 years before our Saviour [x], speaks, as has been before noticed, of the incorrectness of the manuscripts, even in his time; and it is plain, from some of the specimens which Priscian has given in his tract 'De Metris Comicis,' especially those from Plautus, that the lines were in several cases differently divided at that time from the present regulation, and evidently very erroneously [y].

These authentic facts are manifestly sufficient to show that no manuscript can be of authority, merely as a manuscript, or on account of its antiquity, but that its merit or demerit must be inevitably decided by the test of its observance, or neglect of the rules of Grammar and Prosodia,

QUÆ FRATREM LUGET
ADEMPTUM
MATER HABET NATUM
FLORUM LUX CANDIDA
TORQUET
HIC SEPTIMUM DECIMUM
FRUMENTUM PUBLICUM
ACCEPIT
SEXTUM DECIMUM.

As far as to the word 'torquet,' inclusive, is evidently Hexameter and Pentameter verse, concluding with two Hexameters. The rest is prose, and could not be comprehended in verse. Maeret, in the third Hexameter line, is, in the original, spelt as here, Maeret, instead of Mœret.

[x] See p. 226, above, in a note.

[y] See Priscian, 'De Versibus Comicis,' col. 1323, in some instances from Plautus.

the only sure guides for the regulation of every system of versification, entitled to any credit, and, as such, employed as the only foundation of all advanced or contended for in the present Inquiry.

SECTION XXIV.

Transcribers of Manuscripts, who they were, and what their Qualifications, Merits, and Defects.

Brencman correct in his opinion, as to the necessity of knowing the merits and faults of transcribers and correctors.—What Brencman has said, though applied by him to the Florentine manuscript of the Pandect only, equally applicable to manuscripts in general.—The earliest manuscripts of Terence and Plautus supposed of the same age with that manuscript.—Difficulty of reading manuscripts.—Few persons able to do it.—The Florentine manuscript described.—Scribes, Writers, or Copyists, their different kinds.—Librarii, simple copyists.—Notarii, those who used compendious methods of writing.—Antiquarii, those who copied ancient characters.—Singularii, short-hand writers, or those who used abbreviations.—Exceptores, notaries who took down in writing from dictation what was spoken.—Calculatores, Accountants.—Tabularii, copyists of accounts.—Rationarii, keepers of accounts.—Logistæ, the same sort of persons.—Miniculatores, miniature-painters, or illuminators, who ornamented and decorated the initial letters and other places.—Enfranchised slaves formerly betook themselves to this employment.—Afterwards, whoever chose to do so, in hopes of reward, and for hire.—And at length the Monks.—Copyists of the Florentine manuscript were, by profession, Καλλιγραφοι, or such as made the beauty and elegance of the writing and character their object.—They were several in number, and by birth Greeks.—Merits of these Copyists accuracy and fidelity.—Several examples of each.—'Circum-

'ducere literas,' what the phrase signifies, illustrated from Suetonius.—Copyists were themselves correctors.—Faults of these Copyists.—Specimens of their unskilfulness and ignorance.—Others, of their negligence, or carelessness, and folly, which were of several sorts.—Instance of an omission in the title 'De Minoribus,' from the Florentine Pandect.—Other examples of their folly and trifling, but more ridiculous than dangerous.

It is a sound and judicious observation of Henry Brencman, a civil lawyer of the eighteenth century, an inhabitant of Culembourg[z], and Member of the Academy at Florence, that the merit, value, and importance of a manuscript cannot be duly estimated, or correctly ascertained, without a previous knowledge what kind of persons were its Copyists and Correctors, and what were their manners, dispositions, excellences, and defects[a]. From

[z] See the dedication to his book, which is dated thence in 1722. 'Culembourg, ou Cuilembourg, petite ville, avec un 'château, et titre de Comté. Elle est sur la rive gauche du 'Leck dans le Bétau qui fait partie de la Gueldre Hollandoise, 'au nord de Bommel, dont elle est eloignée d'environ trois 'lieues.'—Moreri, Dict. art. Culembourg.

[a] 'Illud vero, in primis, inquirere convenit, quale genus 'hominum fuerunt his Scribæ, sive Librarii; ut, de ingenio ip-'sorum et erroribus, in exscribendo, instructiores evadamus.'—'Henrici Brencmanni, J. C. et Academici Florentini Historia 'Pandectarum, seu Fatum Exemplaris Florentini,' small 4to. Traject. ad Rhenum, 1722, p. 141.—'Inquiramus, igitur, in 'mores et indolem Librariorum codicis Florentini, hoc est, in 'virtutes ipsorum, et vitia; ut ex iis, quæ aut laudanda in his 'aut culpanda venient, eo melius judicetur, quid statuendum 'sit de scriptura Pandectarum, et quomodo mendi et errores 'convenientissime tollantur.' Brencman, ibid. p. 143.—'Nam

a comparison of these with each other, a true judgment of their work can alone be formed; and the method be suggested for most conveniently removing their errors and faults.

What he has thus said, together also with such particulars as he has communicated, respecting the mode of producing and correcting manuscripts and transcripts, suggested, as it was, to his mind by his perusal and acquaintance with the Florentine manuscript of the Pandect [a], to which alone he has applied it, is, with the same degree of propriety, equally applicable to all manuscripts in general, particularly those of an early date. The inquiry is, on the present occasion, more closely connected with the object of research now in pursuit, than may be at first obvious to the reader, as the most ancient manuscripts both of Terence and Plautus [b], now known to be in exist-

'ad emendandos libros, et Librariorum et Correctorum genium 'observandum esse censemus.'—Ibid. p. 162.

[a] Victorinus, speaking of the manuscript of the Epistles of Cicero, in the Medicean Library, says, "Est autem ille vetus-"tatis illius, quæ vere ita vocari potest, omnique veneratione "digna est, cujusmodi sane pauca reperiuntur priscorum homi-"num monumenta:—est, inquam, pene vetustatis illius codex, "et Florentinæ Pandectæ, et Virgilii Palatinus codex, nec non "Terentii liber valde prædicatus existit."—'P. Victor in Præfat. 'ante Scholia in Cic. Epist. ad Famil. Idem autem Politianus 'Terentio a se collato, qui est in Laurentiana, subscripsit.'—Brencman, p. 7.

[b] See Pareus's account of a manuscript of Plautus, which he consulted in the Palatine Library, already given in a note on Section XV.

ence, are both thought to have been nearly, if not quite, equal in age to the Florentine Pandect, which is usually referred back to the sixth century[d]. It shall therefore be the business of this and the succeeding Section, to state, as briefly as possible, the substance of what he has delivered, as well as to the Copyists as the Correctors of this particular manuscript of the Pandect, so far as it can be applicable, as almost the whole of it may, to manuscripts in general; because, from this, the principles of their system may be discovered, and the nature of manuscripts, the errors they contain, and the difficulties in using them, which few are able to surmount, are subjects but little understood by most classical scholars in general, either of this or other countries[e]. The attention of such persons, confined, as it usually is, to the structure of the Greek and Latin languages alone, is seldom found to extend itself to subjects of antiquarian research. Because the writers of the middle ages did not express their thoughts in Latin so elegant as that employed by such as lived in the Augustan

[d] Brencmanni Historia Pandectarum, p. 11.

[e] To this observation, the late Mr. Tyrwhitt, the editor of Chaucer, is a decided and illustrious exception: to him the public are indebted for an edition of Aristotle De Poetica, which at once exhibits him as an elegant classical scholar; and for the execution of a far more difficult task, the publication of a correct edition of the Canterbury Tales of Chaucer, so excellent in its kind, that it merits to be the model for all similar undertakings, and which, in like manner, has shown him a most able, candid, and judicious antiquary and critic.

age, the obligations which learning certainly has to them, have been forgotten; and these persons themselves have been treated with contempt by incompetent judges of their merits, unable to read, in the original manuscript, the character of hand-writing in which it was written.

To the Copyists of the middle ages, and their exertions, it is owing, that the productions of the classic authors are now in existence; and, without their repeated aid, by frequent transcriptions, no editor of a classic author could have had any materials for correcting the corruptions which had crept into the text, in consequence of the lapse of time. No one, ignorant of that species of knowledge, it is evident, can be competent to the task of consulting an ancient manuscript; and there is great reason to think, that, whenever such authorities have been occasionally resorted to, abundance of misconceptions have been entertained, and mistakes committed. Even, where the hand-writing has been intelligible, as in ancient Italian manuscripts of Latin authors, a multitude of other circumstances are previously to be considered, before a correct opinion can be formed as to what was intended to stand, and what to be expunged or rejected, or how the passage was meant to be read. But, independently of these, so great is the difference of the character itself, in which many manuscripts are written, from that which has in later times prevailed in the various parts of

Europe, and so puzzling are the contractions which occur in them, to persons not accustomed to the inspection of records, and reading the law hands, that, at some of the public Record Offices at the Tower and elsewhere in this country, a person applying to consult a record, and able to read it himself, has been known, by experience, to have been considered as an extraordinary phenomenon. Very few, merely classical scholars, could perhaps read the Greek inscription, in capitals, and all as one word, on the pedestal of the column at Rosetta, near Alexandria, as published by the Antiquarian Society, or the Parian Chronicle, as printed by Prideaux [f], all in capitals, and apparently like one word; and still fewer ascertain, without help, on consulting that manuscript, whether the Alexandrian manuscript of the New Testament, in Greek, in the Museum, or as published by Dr. Woide, contains, or not, the disputed verse in St. John's Gospel. Nor could many such persons read the contractions in Domesday Book, as published from the record in the Exchequer, much less could they decipher the original manuscript; and of the multitudes of those persons, including classical scholars, who may have happened to have seen it in the British Museum, how very small a proportion would be able to read a single line, or perhaps a dozen words in succession, in the original Magna Charta of King John! These facts, not

[f] Prideaux, Marmora Oxoniensia, p. 157.

intended to convey censure or aggravate the charge of negligence, against any set of men, are yet necessarily here stated, in order to show the existence of an evil, and to point out the occasion, and supply the means, for its removal; an object, which cannot be better accomplished, than by Brencman's observations, founded, as they are, on actually existing instances, to which he has referred.

For the better understanding of Brencman's remarks, and description of the various errors and corrections, which occur in the Florentine manuscript, it will be requisite previously to notice, as he has done in a separate chapter, that the manuscript is written with letters continued, without any interval, space, or interpunctuation between the words[g]; and that it contains few abbreviations, and those rarely any where but in the titles to the laws and decrees, except that, at the end of a verse or line, the Copyist has often placed a small stroke over a letter, instead of the letter M or N; and two or three times has united diphthongs[h]. Though the letters are so placed as to appear like one word, they are yet separate, without any junction or connexion with each other, as if they

[g] 'Scripturam Codicis nostri majusculam eandemque continuam esse, nulla dictionum intervalla, multo minus verba interpuncta, nullas item compendiarias notas habere, ex Politiano, et Budæo jam pridem, adnotatum nobis est.'—Brencman, p. 104.

[h] Brencman, p. 118, on the authority of Taurellus.

were insularly set; and many of them are ornamented with a variety of flourishes with the pen. The writing therefore, though, as has been said, continuous (for it proceeds in regular lines, without separation or division of any kind between the words), is, if we consider the elements of which it is composed, not contiguous[1] (for the letters do not touch, nor are they connected with each other by hair-strokes, &c.).

This circumstance, as to the character in which it is written, has been also mentioned by Augustinus, who has said it was so written, 'ut non 'orationibus solum, sed ne verbis quidem ipsis 'distincti sint;' or, as Taurellus affirms, 'absque 'ulla clausularum aut vocum distinctione, sine 'aliquo, præterquam capitum, intervallo.' Erasmus, speaking of the last five books of Livy, says, that this was the ancient custom: 'Exemplum 'admirandæ vetustatis, prisco more, perpetua 'literarum serie, ita depictum ut, difficillimum 'fuerit verbum a verbo dirimere,—nisi docto at-'tento, & in hoc ipsum exercitato.' Multitudes of ancient manuscripts, both Greek and Latin, preserved, even at this day, in the libraries of

[1] 'Ad ipsas literas veniamus. Hæc autem singulæ seorsim, 'nulla junctura, nullaque connexione, ac velut insulatim positæ 'sunt: pleræque etiam, non sine labore, variis ductibus exa-'ratæ. Proinde scripturam Pandectarum, quam continuam 'esse observavimus, si singula elementa consideremus, contigua 'non est.' Brencman, p. 105.—Specimens of the character are inserted in Brencman, p. 109.

Italy, sufficiently prove this fact. But if in the more ancient manuscripts syllables and words are conjoined, without any space between, it is still more frequently to be found in marbles and monuments. Of this circumstance Odofredus complains, when he speaks of that part of the twelve tables, which was afterwards added by the Decemviri, 'ut de istis,' says he, 'duabus tabulis 'aliquid est apud Lateranum Romæ, et male sunt 'scriptæ, quia non est ibi punctus, nec § in 'litera, et nisi revolveritis literas, non possetis 'aliquid intelligere.' By 'Lateranum Romæ,' Brencman says he understands the Lateran palace, in which also formerly the fragment of the regal law, which was thence transferred to the Capitol, was kept. Ancient Hebrew and Greek manuscripts have also this continuous mode of writing. Distinction came by degrees from art and industry. But to this undistinguished mode of writing, in Greek manuscripts, has been not injudiciously ascribed the origin of the accents, which formerly seem to have answered the purpose of distinction[k].

The whole of this manuscript of the Pandect consists of two volumes[l], which, as Brencman says, if the copy had been made at the present

[k] Brencman, p. 105.

[l] One contains 29 books, the other the remaining 21. Brencman, p. 93, on the authority of Augustinus.

day, would, instead of two, have amounted to four[m]. Each page is divided into two columns, each of which contains 45 verses[n]. 'Quod si,' says Contius, 'ad Justinianeum exemplar descriptæ 'sunt Pandectæ Florentinæ, hujusmodi brevibus 'lineis constare debent, quod erit, si per duas co-'lumnas singulæ paginæ sint descriptæ, quod ad-'huc a nemine, cum quo fuerim, discere contigit.' So says Contius, treating of the number of verses which Justinian asserts to be in the Pandect. But by the 'centum quinquaginta millia versuum,' of which Justinian says it consists, Duarenus understands whole members of speech or periods, and contends that that method of numbering verses was familiar with the ancients. But other persons think with Contius, that not periods or sentences, but lines, were meant[o]. Each verse

[m] Brencman, p. 95.

[n] Brencman does not appear any where to have noticed how many pages or leaves these volumes, separately or together, contained; but, reckoning each column at 45 lines, and each page, therefore, at 90 lines, and the total amount of the verses at 150,000, as stated by Justinian himself, there must be about 1667 pages in the whole. It appears that the leaves are written on both sides, as Brencman, p. 99, says, 'Erosio autem mem-'branæ subtilis Tusco exemplari eo pronior fuit, quod folia 'οπισθογραφα sint, hoc est utrimque conscripta, et quidem, intra 'easdem lineas, eosdemque sulcos, ærugine atramenti, ab 'utraque parte, membranam pari nisu perrodente.'

[o] The term Verse did not originally signifiy compositions in metre, but merely the different lines in writing. Calepin, in his Dictionary, edit. fo. Lugd. 1681, art. Versus, says, 'Versus,

or line, of the Florentine manuscript, contains about thirty letters; but this cannot be exactly ascertained, because some of the letters are larger

'us, Carmen ita dictus a vertendo, quod antequam legitimos 'accipiat numeros, modo hoc, modo illo modo vertatur.' Of this he gives the following example: 'Quintilian. Cicer. tot mil-'libus versuum (id est, linearum).' In another part of the same article he says, 'Ponitur aliquando Versus, pro eo, quod 'vulgo Linea vocant.' And this he proves by the following instance, Plin. Epist. lib. iv.: 'Non paginas tantum epistolæ, sed 'etiam versus, syllabasque, numerabo.'—'Melius antiqui dex-'tram tantummodo conscribebant, sinistram sive aversam, atque 'exteriorem observationibus, correctionibusque reservantes. Ita 'accipimus illud Juvenalis:

"In tergo necdum finitus Orestes."

'Inde et Adversaria, ni fallor, dicta.' Brencman, p. 99. Victorinus, edit. Putsch. col. 2499, says, still more expressly, 'Versus Herous Hexameter, Epos dicatur. Apud nos autem 'versus dictus est a versuris, id est, a repetita scriptura, ea ex 'parte, in quam desinit. Primis, enim, temporibus, sicut qui-'dam asserunt, sic soliti erant scribere, ut, cum a sinistra parte 'initium facere cœpissent, et duxissent ad dextram, sequentem 'versum a dextra parte inchoantes, ad sinistram perducerent, 'quem morem ferunt custodire adhuc in suis literis Rusticos. 'Hoc autem genus scripturæ dicebant Bustrophen, a boum 'versatione, unde adhuc, in arando, ubi desinit sulcus, et unde 'alter inchoatur, versura proprio vocabulo nuncupatur.'—It is probable that one of the last persons who used the mode of writing backwards, or from right to left, was Leonardo da Vinci. A manuscript volume, in his hand-writing, in the Italian language, and written backwards, is in His Majesty's Library, at Buckingham House, where it was seen some years ago; and it is imagined that the other manuscript volumes, written by the same person, which were formerly in the Ambrosian Library at Milan, to which it is supposed they have again been restored, are also written in the same manner.

than others, and the writing may be sometimes closer, and sometimes wider[p].

These preliminary facts having been thus stated by Brencman, he, in a chapter, 'De 'Librariis,' proceeds to give, among a few others, which, as less necessary, have here been omitted, the following particulars.

Of Copyists, Scribes, Transcribers, or Writers, under whatever denomination they were comprised, there are two sorts—Librarii, or mere Copyists, simply so called; and Notarii, or Notaries, so denominated, because, for the purpose of expedition, they made use of notes or abbreviations, to signify or express whole words, and other compendious methods of writing. Among the Greeks, in like manner, Scribes or Copyists were distinguished into Καλλιγραφοι, Fair Copyists, and beautiful Penmen; and Ταχυγραφοι, Quick, or expeditious Penmen or Writers. The former were so called, on account of the elegance with which they wrote, and formed ancient characters; for which reason, also, they are termed by some 'Antiquarii;' and beauty, of this species, was their sole aim and object. The latter were denominated from the velocity or celerity with which they wrote, and are termed by Galenus, Σημειογραφοι, or Persons writing in notes, 'απο των 'σημειων, a Notis,' an appellation which exactly corresponds with that of Notarii. By Justinian they are named 'Singularii, απο των σιγγλων,

[p] Brencman, p. 95.

'a siglis,' or single letters, as using single and individual letters separately, instead of whole words, by which those whole words were intended to be expressed or denoted. These same persons were, as Budæus remarks, also called Ὑπογραφοι, Exceptores, or such as took down, in writing, words from dictation, or as they were spoken; and the verb, ὑπογραφειν [q], he explains by the words of Modestinus, who terms persons thus employed, 'Eos, qui 'Notis scribunt acta præsidum,' &c.

The object of this compendious mode of writing was dispatch; that what was dictated, or spoken, might be the more speedily committed to writing: and its principal employment seems to have been in cases of public business, or such private concerns as admitted of no longer delay. But what was thus taken down, from dictation, in short notes, was soon afterwards transcribed in words at length, especially in matters of greater moment, such as public acts and instruments, wills, contracts, &c. This is clearly shown by Paulus, lib. ii. Respons. in these words: 'Lucius 'Titius, miles, Notario suo testamentum, scriben-'dum Notis, dictavit, et, antequam litteris per-'scriberetur, vita defunctus est. Quæro, an hæc

[q] This word, among other senses, signifies 'prima manu 'informare, et primis lineis deformare.' Scapula, Lexicon, sub art. Γραφω, edit. Lugd. 1663, col. 324. The same author defines Ὑπογραφη thus, among other senses: 'Item descriptio 'primæ manus et delineatio, rudis et crassa adumbratio. Plat.' Ibid. col. 324.

'dictatio valere possit?' To the same method and practice, what is said by Scævola, lib. v. Respons. seems to refer: 'Si Librarius, in transcribendis 'stipulationis verbis, errasset.' With the Librarii, or simple Copyists, and the Notarii, or writers in contractions and abbreviations, Ulpian joins the Calculatores, accountants, or computers; or Tabularii, copyists of accounts, as if they were some sort of Copyists; for these seem to have been employed in calculating tables of accounts, or proportions, that is to say, in computation, and in transcribing fair those accounts or proportions[r]. Modestinus says, on another occasion, 'Μηδὲ Λι-'βραρίας, μηδὲ Καλκυλατόρας, ἃς Διαψηφισὰς λεγομεν,' &c. as if he meant to say, 'Rationarios;' and when, a little after, he treats 'περὶ λογιςείας πόλεως,' 'De rationibus civitatis,' Augustinus remarks that these are, by the Greeks, called Λογεῖα, and thence come the terms 'Logistæ' and 'Logogra-'phi.' Lastly, in Ulpian, under the title 'De 'operis Libertor.' the following passage occurs: 'Si forte Librarius, vel Nomenculator, vel Calcu-

[r] In this, as they did not use the Arabic numerals, but the Greek and Roman capitals, as appears, both from Greek and Latin manuscripts themselves, and also from ancient inscriptions, in each of those languages, on marbles, a peculiar degree of science, and an intimate acquaintance with an obscure mode of computation, not usually possessed by Copyists in general, was evidently requisite. The truth of this observation will be manifest on consulting the Parian Chronicle, as given in its original state, printed in Greek capitals, and all as one word, in Prideaux's Marmora Oxon. edit. 1676, p. 157.

'lator sit;' but Antonius Nebrissensis thinks, with sufficient probability, that, instead of Nomenculator, Miniculator should be written; and, for this, he cites the authority of older copies. Miniculator, he explains to signify him who puts in with red ink, 'Literas majusculas,' that is to say, initial or capital letters, into books already written with ink[s].

Gaius informs us that, originally, the office of Copyist was committed to slaves enfranchised: 'Duorum,' says he, 'Libertus potest, aliquo casu, 'singulis diversas operas uno tempore in solidum 'edere; veluti, si Librarius sit, et alii patrono 'librorum scribendorum operas edat; alter vero, 'peregre cum suis proficiscens, operas custodiæ 'domus ei indixerit: nihil enim vetat, dum cus-'todit domum, libros scribere: hoc ita Neratius 'libris membranarum scripsit.' The persons thus employed seem to have been, and no doubt were, such as were the most learned and industrious, as Tiro, the enfranchised slave of Cicero, for instance. Afterwards, when slavery, and consequently enfranchisement, were abolished, men were induced to become Copyists for the sake of reward; and, as the office of Copyist was thus rendered clearly one of emolument, whoever was able to form letters, although destitute of all kinds of learning, applied to the profession of writing, as a source of

[s] This term clearly points out an Illuminator or ornamenter of initial letters.

gain. Brencman says, he does not know whether the manuscripts, transcribed by persons so little qualified, are not yet far preferable to those by some petty schoolmasters, who, puffed up with a little borrowed grammatical knowledge, think themselves the only wise men; and, from that circumstance, and under pretence of amending, corrupt passages, which they do not understand[t]. As the expectation of gain was the sole object with Copyists, and books of common and daily use were more readily sold, such books required to be very frequently transcribed; and no books are, therefore, more vitiated by faults. In later times, even, the Monks applied themselves to the transcribing of books—an employment far more suitable than sewing, spinning, or weaving, to which, for the mere purpose of spending their time, they sometimes had recourse.

From these facts, it plainly appears that the Florentine copy is, like other manuscripts, to be

[t] This observation is certainly true, that the attempts made by injudicious or ill-informed critics, have very much tended to increase and multiply errors, instead of removing them. It is believed, for this reason, that, on a fair examination, the works of Plautus will be found to have been less injured, in this manner, than those of Terence; because the former author has been less, and Terence more, the object of attention and experiment. George Merula, in his Preface to the first edition of Plautus, which he published at Florence, in 1472, speaking of the copies which he used, says, 'At septem ultimæ' (Comœdiæ sc.) 'ut in eas incidimus, quæ simplices et intactæ a censoribus fuerant, quanquam mendosæ forent, multo veriores erunt.'

referred to the Librarii, or Copyists simply so called; or that kind denominated Καλλιγραφοι, or fair and beautiful Penmen, from whom, those who inserted the rubrics in it, and the names of the Civil Lawyers, written in red, are scarcely necessary to be distinguished. It is certain, says Brencman, that not one person, but several, were engaged in making that copy; and the same practice commonly prevailed in other large volumes, as is fully shown by a manuscript in the Laurentio-Medicean Library, though Brencman confesses himself unable to give a reference to it. In this latter manuscript, as he, however, says, the names of the Abbot and Monks, who transcribed the several parts allotted to them, are distinctly pointed out; and, on the first page of each gathering or sheet, is written the name of the Monk who transcribed it.

Many circumstances plainly show that the Copyists of the Florentine Pandect were Greeks; and hence it is no wonder that mistakes and errors should every where occur, which those, whose native language had been Latin, would never have committed. On this point, Taurellus thus expresses himself: 'Interdum quædam pauca profecto errata quodammodo in grammaticis, 'externi Librarii inscitia sive negligentia ea fuerit,' &c. Some errors savour much of Gothic barbarism, which is not surprising, as the Goths, from the time of Theodosius, were intermixed with the Greeks and Latins, as Augustinus has observed.

The same circumstance may have happened, as to the Lombards, immediately after the death of Justinian. And these intermixtures of the barbarians at length overthrew the Latin language; from the ruin of which, arose, by degrees, the modern languages, Italian, Spanish, and French.

Some Copyists were indeed so accurate and diligent, that in whole tracts or chapters no errors in writing occur. If the same hand should in other places appear to be more faulty, this very circumstance may be considered as a proof of their fidelity, because they most accurately transcribed the faulty places of the original; and all the faults in that do not seem to have been afterwards every where corrected by rule. Such errors are, however, preferable to the spontaneous corrections of the Copyists; but should even the more diligent be sometimes found to have been deceived, something is to be allowed for the circumstance of that continuous writing, and for that confusion of phrases and sense necessarily thence arising; besides that, on account of their more elaborate formation of the letters, they could pay but little regard to the sense. Lastly, it may happen that in a work of length, weariness may at times overtake the most vigilant; and indeed at intervals greater slips, even of an attentive and diligent Copyist, may be found, in which he may at times negligently or incautiously omit some passages or repeat others.

Their fidelity and care, moreover, appear from

other circumstances also. As a proof of this, they took especial care to guard against the appearance of a defect or the omission of a passage, if at any time a part of the parchment remained vacant. The title, No. 7, book 2, 'Ne quis eum, qui in 'jus vocab.' &c. ends with the page, but so that some part of the page remains vacant; for which reason, lest there should appear to be a gap or chasm, the Copyist has prudently added the words, 'ωδεν λειπει,' that is to say, 'nihil deficit,' or nothing is wanting[x]. One single line was vacant at the bottom of the column, after title 1, book 12, 'De reb. credit.[y];' and even this was afterwards filled up with some parallel lines. Again, at the end of book 43[z], with which the Copyist seems to have completed his task or portion, the whole of the rest of the leaf was cut off.

Where any thing is really wanting, a space is designedly left, which might be conceived equal to the deficiency. Brencman says, he knows not by

[u] The Pandect is also called 'The Digest,' and contains fifty books, into which it is divided. It contains the answers of ancient lawyers to law questions put to them for their opinions, and will be found referred to in the notes on this Section, by the appellation of 'The Digest.' It is inserted into the 'Corpus 'Juris Civilis,' by Gothofred. The place where this first passage occurs is, Digest, lib. 2, tit. 7. Corpus Juris Civilis, a Gothofredo, 4to. 1619, col. 47.

[x] This note being written in Greek, is one strong proof of what Brencman has said, that the Copyists were Greeks.

[y] Digest, lib. 12, tit. 1. Gothofred. It begins col. 352, and ends col. 363.

[z] Lib. 43 ends Digest, Gothofred, col. 1604.

what accident it happened, that book 48, tit. 20[a] and 22[b], at the end of the title of each, several chapters seem to have been wanting in the original. Certainly they are wanting in this Florentine copy; for instance, after the title, 'De bonis 'damnator.[c],' part of the column, and the whole of the following page, is left to be filled with writing. In like manner, after the title, 'De 'interdict. et releg.[d]' there is a space of about two columns; for two thirds of one are left, with the whole of the other, and a third part of the first column on the back of the leaf. In truth, in both places, it is certain that about as many chapters as would fill the spaces are wanting, which appears, as Brencman says, 'ex collatione βασιλικων[e], from which Cujacius and Contius have supplied them. After each title some annotations are

[a] Digest, Gothofred, col. 1876. It is observable that, in the column here referred to, there is an appearance like what Brencman here mentions, for some of the laws are put in with the Italic character, as if they had been supplied from another manuscript: besides that, at the top of col. 1877, is a law, which appears to have no beginning.

[b] Digest, Gothofred, col. 1880. There is a similar addition here of some laws in Italic, as if they also had been inserted from another manuscript.

[c] Lib. 48, tit. 20. Digest, Gothofred, col. 1874, and 1876. See note [a] above.

[d] Digest, lib. 48, tit. 22. Gothofr. col. 1880.

[e] By this very pedantic expression, which has only tended to make the passage doubtful, it is supposed he means 'from a 'collation of the manuscripts in the possession of the King of 'France.' See Brencman, p. 288.

written, denoting, no doubt, the defect, which through age are no longer legible. But no where else, says Brencman, was there a sufficient space left for the introduction or insertion of so much as even one law.

In l. 1, Sect. 2, 'De usufr. adcresc.[e],' in the words, 'sed ad solum socium pertinere debere, 'quasi solum conjunctum,' the Copyist could not read the syllable 'qua,' in 'quasi,' in the original, because perhaps a blot, or some other accident, had obscured the writing. He therefore left a vacant space, calculated to receive those three letters, and wrote 'debere si solum,' &c. and the addition was afterwards made by a corrector of that time. Another chasm of that kind was immediately at the beginning of the work, l. 3, 'De just. et jure[f], in these words: 'homini in-'sidiari nefas esse,' where the Copyist only wrote 'homine fas esse;' and from the ordinary hand of some one who read the passage, were the words that were wanting supplied. But because more space was left than was requisite, three redundant letters were purposely introduced; and those very letters were immediately expunged[g], in

[e] Digest, lib. 7, tit. 2. Gothofred, col. 218.

[f] Digest, lib. 1, tit. 1. Gothofr. col. 2.

[g] That is to say, marked with a point, to show they were to be omitted. 'Denique expungere est delere, quod olim puncta 'pro lituris essent, ne codices deformarentur, quodque puncto 'literæ subjecto, aut superposito, illa ejiceretur, et expungere-'tur, hoc est, extra ceterarum ordinem pungeretur, exturbare-'tur.'—Brencman, p. 135.

order that no chasm or blank might remain. For after the word 'homine,' is inserted 'hoinscidi-'arine:' under 'ho,' which is redundant, is drawn a line, and under 'C' is put a point for its omission; besides, but that was long after, the E, in the word homine, was changed into I. More instances of this kind, Brencman says, he does not remember to have observed.

The first page of each gathering or sheet[h], was at the bottom, marked with Roman numerals, according to the order of succession of each. But l. 1, sect. 5, 'De adquir. v. amitt. poss.[i],' after the words 'et quidem,' a new sheet or gathering begins; on the lower margin of which was by mistake written LXXXIIII. instead of LXXIIII, one of the numbers ten[k] being redundant. In order to correct this error, the following admonition is placed at the top of the page, 'τουτο το πενταδιον OCT. 'εξιν και σαπρως ξεραπται[l], 'i. e. hic quinternio

[h] The gatherings, or sheets, consist sometimes of ten leaves, sometimes of eight, sometimes of four, and sometimes of six, Brencman, p. 94; but it is probable they are always double leaves, in order that they might be sewed through the fold.

[i] Digest, lib. 29, tit. 2. Gothofr. col. 971. From the careless mode of reference in Brencman's book, where the single letter l. sometimes stands for 'liber,' and sometimes for 'lex,' it is frequently very difficult to discover which he means. The passages may, however, be found, by turning to the pages in Gothofred, as here referred to in the notes; and it is therefore of less importance, if any error, in mistaking one for the other, has been committed.

[k] That is to say, one of the letters X.

[l] This note, as being in Greek, together with one similar,

'LXXIIII. est et male assutus fuit[m].' And afterwards, for the sake of greater caution, the ten[n] in

before noticed, forms a strong reason for supposing that the Copyists were Greeks.

[m] It cannot be understood how the three Roman letters, OCT, can in any way be made to signify LXXIIII.; and Brencman, therefore, seems to have misunderstood the correction. The gatherings, or sheets, it appears, vary in quantity, some containing ten leaves, others eight, others four, and others six. Now these, it may reasonably be supposed, were not single, but double leaves, for the greater convenience of sewing them through the fold. If so, the gathering containing ten leaves, had, in fact, twenty; that with eight, sixteen; that with four, eight; and that of six, twelve. By the term 'quinternio,' 'πενταδιον,' it should appear, that the gathering in question had five leaves, that is to say, for the reason above assigned, ten; and, supposing five of the preceding gatherings had each five leaves, that is to say, ten; and each of the other three gatherings four, that is to say, eight; but that one of those three had lost a leaf, which might probably have been cancelled, on account of some mistake, or because the Copyist had written rather closer, and gotten in the quantity in a less portion, by one leaf, than had been allowed for it, the first leaf of sheet eight would be number 74; so that OCT, even if correctly given by Brencman, might be corrupt Greek characters, intended for οκτω, Octo, Eight, as being the eighth gathering. In this case, the Greek passage ought surely to be thus translated: 'This ga-'thering is number eight, and was erroneously sewed in.' In numbering a sheet, in printing, the usual method, at present, is, to mark the first leaf of the first half with the letter by which the sheet is distinguished, and the subsequent leaves of that first half with that letter and the numbers 2, 3, 4, &c. as thus: B, B 2, B 3, B 4, &c. See the different sheets of the present book. Sometimes the letter and its proper number have also been continued on the first leaf beyond the half, as B 5, for instance, in the case of an octavo sheet; the reason for which has been to show that there was no chasm, nor were any leaves wanting, in the middle of the sheet, but that the sheet contained, in the whole, but eight leaves.

[n] Or third X.

LXXXIIII was erased. Some particulars of a similar nature, at the beginning of the following sheet or gathering, seem to have been pointed out by annotations; because that gathering, when the former had been erroneously removed and placed among the subsequent ones, bore the number LXXIII instead of LXXV. But the redundant part being erased, the occasion for the note ceased; and the note itself was therefore also removed.

In the very course of their writing, the diligence of the Copyists proportionably increased, for the purpose of rendering the writing more intelligible; so that at length the number of each book and title began to be placed in the rubrics with the same red colour; the inscriptions over each law to be more distinguished, and the interpunctuations also; the distances or spaces between, and the separation marks of the periods to be more frequently introduced. In some instances also they began to leave spaces after each law; so, in book 48 of the Pandect, under the title, 'De 'captiv. et postlim. rev.' after l. 3[o] and l. 9[p], the space of a whole verse is left. Again, after l. 25[q], under the same title, two versicles are vacant. But this, as less necessary and too troublesome, was afterwards neglected.

At the bottom of a page the last word frequently finishes imperfectly, part of it being

[o] Digest, lib. 49, tit. 15. Gothofred, col. 1904.
[p] Ibid. col. 1905. [q] Ibid. col. 1909.

written underneath, which, in other cases, is accustomed to be carried over to the next page. Thus, in l. 1, sect. 5, 'De adquir. v. amitt. poss.,' it will be seen that the words, 'et quidem,' finish the page in this manner:

'et qui
'dem

but the syllable written underneath is not repeated on the next page, as is now the custom with the most accurate. Suetonius points out this practice by the verb 'circumducere,' where he speaks of Augustus thus: "Notavi et in chirographo "ejus illa præcipue non dividere verba, neque, "ab extrema parte versuum, abundantes literas "in alterum transfert, sed ibidem statim subjicit "circumducitque."

In the progress of writing, they corrected themselves as often as they discovered they had erred; and this, indeed, occasionally with considerable labour and great circuity; for, sometimes, for the sake of correcting one word, they repeated several: even in the faults themselves, their great fidelity appears, since, in the erroneous repetition of the same words, the same faults are constantly repeated, so faithfully did they represent their prototype or original. From this circumstance it however follows, as a just consequence, that not all the errors and faults of the Florentine manu-

[1] Digest, lib. 29, tit. 2, Gothofred, col. 971.

script are to be imputed to the Copyists, but that some of them existed before in the original.

These Copyists, however faithful, yet being, as they were, men uninformed and simple, induced to write by the hope of gain, had, like other Copyists, their faults, their errors, and their follies; besides that they were writing in a language not their own. And that this fact may the more distinctly appear, it will be necessary to distribute their faults into three classes, attributing them to unskilfulness, negligence, and folly.

How great was the ignorance of the Latin language, under which they laboured, appears, in the first place, from the Index of the Titles, prefixed to the Pandect, where, in numberless places, they have written 'libro,' instead of 'liber,' probably because they found 'lib.' as an abbreviation, in some other similar Index; for it by no means appears that this and the following Index were the productions of Tribonianus, or any other framer of the Pandects. Of this species, is the following: 'Explicit libro tertius'—also 'Explicit ex ordine 'Digestorum libro nonus'—'De judiciis libro 'quintus'—'Incipit ex ordine libro decimus'—'De judiciis libro sextus.' And after book 26[s], are the words 'singulis liber septimus'—and 'singulis liber octavus,' instead of 'singularium.' Besides this, the first Constitution of those which in

[s] There seems here to be a mistake, and that it should be book 6, instead of 26.

like manner precede the Pandect, is separated from the Institute by the word 'FELICITER.' This the Copyist did not understand, and he, therefore, presently erroneously introduced 'LEGE,' as it now is—'LEGE FELICITER.' Had he chosen to have supplied any thing, he should have written the word 'EXPLICIT,' as may be seen from the end of several books in the Pandect. But it is plain that they did not even understand the word 'EXPLICIT;' since, in that Index already spoken of, they have supplied 'UR,' and have made it every where 'EX-'PLICITUR;' the more absurdly, because, in the same Index, the whole phrase, 'EXPLICITUS 'EST,' very frequently occurs. Those parts which are prefixed to the Pandect, at least the Constitutions, seem, indeed, to be of an age somewhat more recent; but of the same sort or kind were the men who made these Indexes.

Another great instance of ignorance is observable in the double names of the lawyers, before some of the chapters, as well elsewhere, as in the subject or head, 'De legatis;' so it is also l. 106, 'De legat. 1[t],' which is inscribed with the name of Alfenus Varus. The name of 'ALFENUS,' alone, is here written with red ink, and great letters; and 'varus,' with the common mode of writing, and as if it was part of what followed. This was in itself more absurdly done, because they began to write from the second name, having left, ac-

[t] Digest, lib. 30. Gothof. col. 1032.

cording to custom, a space for the first, to be afterwards filled up with illuminated letters. The same may be observed, l. 125, in the same place[u], as to the words 'RUTILIUS maximus.' To say the truth, the laws have usually only one name prefixed: but in the next book, which, in like manner, treats 'De legatis,' the Copyist has corrected himself, having either been probably warned of his error, or accidentally having discovered it himself. So, in the same place, l. 52, 'TERENTIUS 'CLEMENS' are both in red ink[x], as are also, l. 57, the words 'JULIUS MAURICIANUS[y],' and, l. 62, 'LICINIUS RUFUS[z].'

As they did not sufficiently understand the language, they did not, in reading contiguous writing, correctly distinguish; connecting what ought to be separate, and separating what ought to be united. And, since a word, erroneously divided, could signify nothing, they became somewhat bolder, and, conceiving it a manifest error, converted it into some other word, nearly resembling it, by adding, detracting, or changing one or more of the letters. The more modest, without any unfaithful intention, often, through mistake, copied one word for another, thinking they read, in their original, what was not in it, while that which arose

[u] Digest, lib. 30. Gothofr. col. 1038.
[x] Digest, lib. 31. Gothofr. col. 1046.
[y] Digest, lib. 31. Gothofr. col. 1047.
[z] Digest, lib. 31. Gothofr. col. 1048.

from their own incorrect division, was not Latin. This happened, merely because they did not pay any attention to the sense; for they only considered, whether the word, separately by itself, could have any meaning. An example of this kind exists, l. 1, sect. 32 [z], 'Depositi.' Without doubt, it was written in the original [a] as it ought to stand, 'quem 'dominum ejus putasti cum non esset;' but the Copyist, by inserting only an aspirate, which, in other cases, is often wanting or redundant, framed the following, 'quem dominum ejus puta Stichum 'non esset [b];' and thus in many other places. From these sprang also rank errors, such as, under the title 'Ad S. C. Turpill [c],' where is found 'inter pupilli anum,' for 'in Turpillianum.'

Circumstances like these, are not to be attributed wholly to the unskilfulness of Copyists. Some of them are owing to their negligence or carelessness, to their more laborious formation and delineation of the characters, and to their too great wish

[z] Digest, lib. 16, tit. 3. Gothofr. col. 486.

[a] The reader is not to imagine that Brencman means that, in the original manuscript, the words stand separate, as they are here necessarily given. The fact is, that here, and throughout the whole manuscript, each line resembles a single word; but he intends to say, that the above are the words which the manuscript contains, though, according to the method there pursued, there is no space or other distinction to separate each.

[b] These words are also, of course, written, in the original manuscript, without any distinction between the words; and this observation applies, by way of caution, to every extract here inserted from the manuscript.

[c] Digest, lib. 48, tit. 16. Gothofr. col. 1848.

to adorn their writing; which object, either from their own disposition, or the greediness of gain, they pursued to a degree of folly, and thus they expended all their industry in the mere formation of the letters. To carelessness, therefore, and the distraction of their attention, by their too great care in writing, are to be especially referred anticipations or inadvertent repetitions, or entire omissions, and all errors committed on any very trivial ground, whatever it might have been, and sometimes not till long after discovered, as well as the subsequent relapse into any former error.

As to the transposition, or misplacing of letters, and sometimes of syllables also, Augustinus observes, 'Florentinarum Pandectarum sæpe in 'ejusmodi genere errorum incidisse;' and this, he remarks, occurs on occasion of the Ulpian law. 'Si Homeri,' says he, 'corpus sit legatum, quan-'tæcumque rhapsodiæ inveniantur, debentur;' where, instead of 'rhapsodiæ,' the Florentine manuscript reads 'pars hodie.' But this fact Augustinus further illustrates, by the following examples also: 'subpertus,' for 'subreptus;' 'iurnæ,' for 'ruinæ;' 'domus,' for 'modus;' 'subsceptam,' for 'suspectam;' 'nepotum quantibus,' for 'quan-'tum nepotibus;' 'damnatum,' for 'mandatum.'

In the inscriptions of titles and laws, they seem to have sometimes immediately written the rubrics, or single names of the lawyers, employing, in like manner, red ink to each; yet, at other times, which often happens, they are found

to have put in several at once, and that at a distant period; but from thus postponing them, it sometimes happens that they forgot to supply them. It was manifestly extremely inconvenient, so often to change ink for red colour; they, therefore, wrote with ink several pages in a continued succession, and without intermission, leaving spaces, in which the rubrics and names of lawyers might be afterwards inserted. This fact is plain from the inscriptions of the laws; for if, in leaving a space, the Copyist had miscalculated, the names of the authors were either contracted, a smaller character of writing used, or even, if necessary, a monogram was employed; or they were extended with letters, set at a distance, which, besides, often end with a capital S, to fill up the remaining superfluous space. Hence it happens, that, in the second and third pages of the Florentine manuscript, all the inscriptions are in black; and, together with them, even this rubric also, 'De origine juris et omnium magistratuum et successione prudentum [d],' which were at length supplied, without doubt, long after. It is supposed that, through the very great length of l. 2, under that title, the Copyist afterwards forgot to write it with red. Other instances of names thus omitted occur in the inscriptions. And to these may be added their thoughtlessness and levity, in beginning passages as fresh laws, for the very slightest

[d] Digest, lib. 1, tit. 2. Gothofr. col. 4.

or no reason; as, on the other hand, they erroneously conjoined others that were distinct and separate. Similar errors are also observable, as to the rubrics of the titles themselves. Again, in other places, the names of the lawyers, in several inscriptions, are badly written, as one continued word[e]; besides other errors and faults of the Copyists in these parts[f].

Lastly, they often converted, without due consideration, a word nearly akin to it, into one, to which they were accustomed, and which was in more frequent use. In this manner, even a proper name has been, by the Copyist, confounded with an appellative, in l. 12, 'De offic. præsid.[g]' when he wrote this inscription to it, 'PROCON-'SULIS libro quarto Epistularum,' instead of 'PROCULUS,' having taken it from the title,

[e] Brencman's words are, 'male continuata sunt;' which are so lax and indefinite, that it is doubtful what he meant. If he designed to say that there was no distinction of colour from the rest of the text, but that the names of lawyers, in the inscriptions, were written with black, instead of red, so that they appeared like a part of the body of the text, he ought to have been more explicit. If, on the other hand, he intended to say the words ought to have been divided, the objection is not peculiar to names only, but applies, in an equal degree, to every word in the whole manuscript.

[f] Brencman speaks of the errors as very numerous, and mentions an intention, which he does not, however, appear to have ever fulfilled, of writing a tract expressly on the subject of the errors in this manuscript. See Brencman, p. 152.

[g] Digest, lib. 1, tit. 18. Gothofred, col. 34.

'De Officio Proconsulis [h],' which had just before occurred. They also transformed more unusual names into those with which they were more familiar, or confounded together those words which were nearly similar.

From the carelessness, let us pass to the folly of the Copyists, which was also itself of various kinds.

They were scrupulous in preserving the beauty of the writing, especially, because this tended much to their profit, in order that they might thus be enabled to sell their care, diligence, and accuracy, so much the dearer: for this reason, they altogether wholly abhorred additions or insertions, either placed in the margin, or between the lines, as immediately striking the eye, and deforming the beauty of the book: and so anxiously did they avoid all interlineary insertions, that, for the purpose of correcting even one syllable, they repeated a whole line. So l. 18, sect. 2, 'De manumiss. 'vind.[i],' the words of which are, 'Filius, quoque 'voluntate patris apud patrem manumittere po-'terit [k];' in the Florentine manuscript, it stands thus: "Filius quoque voluntate patris apud pa-"trem manumittere non potest Filius quoque vo-

[h] Digest, lib. 1, tit. 16. Gothofred, col. 30.

[i] Digest, lib. 40, tit. 2. Gothofred, col. 2412.

[k] The passage, as it stands in Gothofredus's edition of the Pandect, differs a little from this; for in his edition it is given thus: 'Nepos ex filio voluntate avi, ut filius voluntate patris, 'potest manumittere.'

"luntate patris apud patrem manumittere pote-
"rit." For the sake of one syllable, these words were repeated, that is, that 'potest' might be converted into 'poterit,' because, for the purpose of expunging the negative, it was sufficient to have inclosed the 'non,' with small hooks from above in this manner, 'Non.' This, indeed, they used to do, as to all superfluous words; and all the above repeated words are, in fact, so inclosed. The cause of the error will be manifest, from collating the preceding Section 1.

Again, if they had omitted, or inadvertently repeated any thing, as soon as they discovered the error, they immediately stopped, and returned into the right path. For instance, book 10, sect 3, 'De edendo,' for 'non curabit[l],' the Copyist wrote 'non probabita curabit;' as from this 'non,' his eye had accidentally turned to that of the preceding line: the whole passage is, 'Et si non proba-
'bit aut probantem judex non curabit de se ipso,
'aut de judice, queri debet[m].' The error being, therefore, detected, he immediately stops at the first letter of the word 'aut,' which follows after 'probabit.' But specimens of correction of the following kind are more rare: book 17, sect. 4, at the Julian law 'De adult.[n];' instead of 'suffice-
'reque procuratoris denunciationem,' the Copyist wrote 'sufficereque procuratorem is denunciatio-

[l] Digest, lib. 2, tit. 13. Gothofr. col. 61.
[m] Digest, lib. 2, tit. 13. Gothofr. col. 61.
[n] Digest, lib. 48, tit. 5. Gothofr. col. 1818.

'nem,' confounding the termination, on account of the following word.

If they had accidentally omitted several words, they even preferred thus repeating them all, and writing the same passage twice, or even introducing what was wanting in some very foreign place, in a subsequent part, to supplying the omission in the margin. After l. 2, 'De jurisd. et imper.[o],' the Copyist had subjoined that which is, in order, the fourth; but, after the word 'possessionem,' he stopped, and immediately began the third, adding over again the rest afterwards. An illustrious example of the other mode of proceeding may be produced, which, besides the omission of a whole law, contains, further, the erroneous repetition of several words, the erroneous end of one law, the erroneous beginning of another; and, lastly, as a note, a line thus ——, instead of N, and the monogram, unt. Under the title 'De minoribus[p],' law 17 was omitted, which is that of Hermoginianus; and a good part of the following law, 18, of Ulpian, had been written by the Copyist before he discovered the error; but, as soon as he knew it, he immediately stopped his pen. As this is at the beginning of a verse or line, and the sense is incomplete, that person has acted very ill, who added the final point. After the Copyist had added the whole chapter of Hermoginianus, he

[o] Digest, lib. 2, tit. 1. Gothofred, col. 39.
[p] Digest, lib. 4, tit. 4. Gothofred, col. 128.

then gave the remainder of Ulpian's words. This confusion of misplaced writing they afterwards pointed out by numeral letters, ΒΑΓ, prefixed, as appears from the addition of the passage which had been omitted in the Florentine manuscript.

For the following reasons, it is probable that these numeral letters, and also the final point, were afterwards added by the Correctors; because, in l. 9, 'De pollicitat.[q],' in another instance of the same kind of error, letters of that kind are not placed; and because, besides, these very letters differ, in a slight degree in form, from the rest of the writing. In the middle of the beforementioned l. 9, all these words were omitted: 'cœptum est, si bona liberalitate solvendo non fuerint, extraneum heredem in quintam partem patrimonii defuncti, liberos in decimam teneri, divi Severus et Antoninus rescripserunt[r].' When he had finished the law, the Copyist at length added what he had omitted; but without putting any numeral letters for the purpose of right order. These the Corrector supplied at the place in the margin, having first expunged what the Copyist had written, in the improper place. This is, however, a single and singular instance, and Brencman doubts whether, in other examples of transposition, these numbers were placed by the Correctors. Under the title 'De manumiss. testam.'

[q] Digest, lib. 1, tit. 12, col. 1951.

[r] Digest, lib. 1, tit. 12. Gothofr. col. 1953.

there is a remarkable transposition; so that law 33[s] immediately follows law 30; then succeed laws 31 and 32; and, afterwards, laws 34, 35, 36, &c.: and, for the purpose of restoring order to those four chapters, these letters, α, δ, ϛ, γ, ε, are prefixed. It therefore sufficiently appears, that the Copyists were desirous that the eyes of the reader should not be offended by the corrections and additions.

From the same fountain, the desire of preserving the elegance of the writing, flowed other follies and absurdities, which yet did not equally infect all. Great attention was paid to keeping the writing within the prescribed bounds, or limits; and, therefore, in some places, for the sake of filling a vacant space, they introduced a letter of gigantic magnitude at the end of the verses or lines; or they extended others beyond their proportion. But, in other places, that they might not exceed the bounds, they improperly divided even monosyllables and diphthongs, and separated them, as far as possible, by placing one part at the end of the verse, and the other at the beginning of the following. Again, at their pleasure, they added whole syllables, consisting of several letters at the end; but this is often done in small and close characters, lest they should too far extend beyond the lines intended to confine them. Doubtless, in other ancient manuscripts also, senseless divisions, and the desire to contract or extend the

[s] Digest, lib. 40, tit. 4. Gothofr. col. 1419.

writing, are observable. And even the Hebrews extend, in an extraordinary manner, some of their final letters, for the sake of filling a space. To the principle of contraction, are also to be referred monograms, and other compendious modes of writing. Lastly, where, through oversight, they had either begun any passage too far within the prescribed bounds for the verses or lines, or left off before they came to the end, this blank, or hiatus, they filled with letters void of any meaning, either repeated, or not relating to the subject, but which are found to be continually introduced. Cases also occur, where this happens for several verses or lines.

Other instances of the folly of the Copyists are more ridiculous than dangerous. The initial letter of each page is frequently large, even although it is but part of a word. So in a Greek word, in the Constitutions before the Pandect, after a blank, with which the former page concludes, the succeeding page begins with σει, the first letter written much larger than the rest. This syllable, by itself, means nothing, but is either the termination of some Future Tense, or of a Noun. In like manner, under the title 'De orig. 'jur.[t],' one of the pages begins in the middle of the particle 'nisi;' and yet it has a great S. Again, l. 36, 'De legib.' the first word of the page is 'magnæ[u],' with an M of extraordinary size.

[t] Digest, lib. 1, tit. 2. Gothofr. col. 4.

[u] Digest, lib. 1, tit. 3. Gothofr. col. 13.

In l. 7, ‘ De in integr. restitut.[x],’ in the margin a large cross in red is placed, with lilies on the top, and other ornaments on the arms. This is placed nearly opposite the words ‘ Divi Antonini,’ because, perhaps, the Copyist mistook this person, termed ‘ Divus,’ for a saint, in whose honour he did this. Again, l. 26, sect. 7, ‘ Ex quib. caus. ‘ major.’ before the words ‘ interventu feriarum [y],’ a cross, more perfect and finished than that just mentioned, is placed, as if, without doubt, holydays were the subject mentioned; as is done in almanacks, before the Sundays, and feasts of the saints, unless, indeed, this cross may seem to be something more recent than the writing [z].

[x] Digest, lib. 4, tit. 1. Gothofr. col. 109.

[y] Digest, lib. 4. tit. 6. Gothofr. col. 140.

[z] Brencman, p. 139, &c. and the authorities there cited throughout.

SECTION XXV.

Corrections in Manuscripts, how and by whom made.

The Florentine manuscript of the Pandect appears to have been read over again some time after it was written.—The Correctors men of the same kind as the Copyists.—In proportion as a manuscript more correct, the writing less beautiful.—Faults left after correction.—Examples of partial, erroneous, and foolish corrections.--All the corrections not bythe same hand; nor all of the same period.—Who appear to have been the Correctors of this copy, and on what occasion.—Age of each correction cannot be fixed, especially if it is made on another.—Not always corrected by another copy, as appears from the fluctuation of some of the corrections.—Corrections, where the former writing left.—An erroneous correction, arising from ignorance of the language and of the customs of antiquity.—Correct passages corrupted from vicious ones.—Senseless and ridiculous corrections by recent Critics.—Marks of correction.—Mark for expunging.—Ancient method of writing and expunging.—Point for expunging in the Florentine Pandect, the same with that used by the Hebrews and Greeks.—Mode of expunging several words by small hooks or brackets, facing each other.—Corrections with a pen or pen-knife.—Letters with a line drawn through the writing.—Mark for supplying several words, when omitted in the Pandect.—Marks for transposition.—Indications for uniting or disjoining.—Numbers used for distinction of pages.—Some alphabetical numbers.—Points or stops a modern invention.—Origin of the Comma.—Single Points.—Other superfluous ones.—Mark of a Para-

graph.—Meaning, use, and form of the same.—Marks of approving, or censuring, or of distinguishing a passage for observation.—Also for pointing out a fault or suspected place.—Other marks and marginal notes, especially crosses. —Interlineary indications of proper names.

Brencman has remarked, that, in the case of manuscripts, not only the errors of the first copy remained, and were continued in the subsequent transcripts, but that these were frequently, by transcription, increased 'ad infinitum;' which, together with the circumstance of subsequent negligent and superficial correction, introduced a labyrinth of error, from which no one could be extricated, even with the assistance of Ariadne's clue or thread.

Anciently, the owners of books themselves, and, among these, men conspicuous for their birth and rank, amended them, and afterwards, for the sake of greater caution, wrote at the beginning a memorandum of their having so done. But how great negligence afterwards crept into these matters, appears, as well from the circumstance itself, as from the multitude of dire and horrid imprecations and adjurations, which in many books are prefixed against the less diligent Correctors. The Florentine manuscript of the Pandect was, at an early period, read over and corrected; although this seems to have been at some distance of time after it had been written; for, in the first place, the character used by the Corrector appears somewhat different from that originally employed.

Besides, from the greater part of the additions, it appears that the method of interpunctuation was more distinct than usual; as if the practice had seemed to have increased with the length of time. So in the inscriptions, l. 29 and 30, 'Ex quib. 'caus. major.[a],' l. 29, with the final words of l. 28, and part of l. 30, had been omitted. After the name of the lawyer, a point of equal age is observable; and, after the completion of the inscription, two points: whereas, in other places, every where the inscriptions are continued, without any distinction in the context of the writing itself. But the Correctors of books were men of the same condition and disposition as the Copyists themselves; namely, men, discharging their duty in a superficial manner, and were only intent on this object, that the value or price of the book might not be lessened by too great solicitude in correction; for which reason they appear sometimes to have purposely abstained from correction, particularly in those instances which they thought matters of indifference. But, in other places, for the same reason, they only partially changed the faults, while the rest of the correction seems to have been, without effort, sufficiently obvious; as if it had been enough to have just pointed out with their finger only, the correction and true reading. Besides, through unskilfulness also, they have, beyond doubt, committed errors, especially in those places where the

[a] Digest, lib. 4, tit. 6. Gothofr. col. 141.

copy from which they corrected, was faulty; for, among the ancient corrections also, some things are for the worse, and are found to be absurdly introduced. It is, however, to be remembered, that the times when these persons lived, were now relapsing very rapidly into barbarism, and a supine negligence of study and the liberal arts. To this must be added the sloth and precipitancy of these persons themselves, as their only object appears to have been the acquisition of emolument, with as little trouble and labour as possible: for, in general, it is to be remarked, that, where the hand-writing is the more beautiful, more errors commonly remained; as if, says Brencman, the Corrector, relying on the faith of the good writing and apparent diligence of the Copyists, had skipped over the passage, or, at least, hastily and cursorily had read it over [b].

Thus, under the titles 'Mandati [c]'—'De he-'red. v. act. vend.[d]'—'De action. emp. et vend.[e]',

[b] Brencman, when he mentions, as he has done, p. 153, 163, the anxiety of the Correctors to avoid defacing the beauty of the writing, has assigned a much more probable cause for the fact, which he here notices. Frequent erasures, interlineations, or crossings through the words, would have shown, upon the face of it, that the manuscript was negligently and carelessly copied; but, without such indications of error, it would have been extremely difficult, especially where, as in this case, the writing was continued like one word, for any person to detect singly the several errors.

[c] Digest, lib. 17, tit. 1. Gothofr. col. 494.

[d] Digest, lib. 18, tit. 4. Gothofr. col. 555.

[e] Digest, lib. 19, tit. 1. Gothofr. col. 581.

—and also 'Locati conducti[f],' and elsewhere, an intermission of the usual or ordinary Corrector is observable. Whence arises that other paradox, that, in proportion as the Copyist was more diligent and correct, the writing is found to be so much less beautiful; and it is to be remembered besides, that the most diligent Copyists have occasionally slumbered.

Besides, as the Copyists themselves sometimes corrected their errors, while they were writing, it is extremely possible and probable that the Corrector might there also have made a fault, and been in the wrong; presuming, from the instance of one or two emendations, that all the errors in that part were corrected[g]. There are instances also, where, on account of the too great corruption of the intricate writing, he stops at a faulty place, as if he were in despair, and gets as well out of it, as he can: for instance, l. 10, sect. 17, 'De gra-'dib. et adfin.[h],' many of the doubtful words he encloses with hooks, as if they had been redundant, which he ought not to have done. But this, Brencman says, is the only place, in the whole Pandect. Lastly, the magnitude of the work itself ought to be recollected, and that it could not, without great labour, be read through and corrected. In short, they were studious to preserve

[f] Digest, lib. 19, tit. 2. Gothofr. col. 600.

[g] The note just inserted, p. 354, applies to this passage also.

[h] Digest, lib. 38, tit. 10. Gothofr. col. 1340.

its beauty, to which their sloth also led them; and, on that point, were particularly solicitous that their fraud and negligence might not be detected by the purchaser. This folly in preserving the fairness of the writing, in one particular, very much contributed towards their gain: namely, that they so slightly expunged what was to be taken out, that the former writing may yet be clearly seen.

It would be too prolix to insert specimens of all, but some examples shall be here given of correction, either wholly neglected, or only partially made; and also of that which is manifestly absurd. In law 31, 'De legib.[i],' there was formerly the word 'princeps;' between p and s, was written, above, in addition, e; the former e still remaining untouched: so that it may now be princepes. On the contrary, l. 4, 'In jus vocati ut 'eant[k],' &c. where 'libro quinquagintasimo' had been written, the syllable 'ta' being expunged, it remains 'quinquaginsimo,' with i in the last syllable but one. L. 8, 'De procuratorib.[l],' instead of 'consentiente,' it was 'consentinente;' for the Copyist meant to write 'sententia.' At an early period, only the a was expunged, as if the correction of the rest was sufficiently plain: so, on the contrary, every where, when, by an opposite error,

[i] Digest, lib. 1, tit. 3. Gothofr. col. 12.
[k] Digest, lib. 2, tit. 6. Gothofr. col. 47.
[l] Digest, lib. 3, tit. 3. Gothofr. col. 91.

'sentia' is written for 'sententia,' nothing appears supplied; and, therefore, it is also given by Taurellus, 'sENtia[m].' L. 7, sect. 5, 'De pact.[n],' it was written 'Marcusellus,' for 'Marcellus,' the Copyist correcting himself, who, at first, thought, that the common name 'Marcus' had occurred; but this, also, seemed too manifest to be amended. In like manner, the Corrector thought his labour was not wanted for what is said, l. 7, sect. 9, 'De 'pact.[o],' in the middle of it, where the Copyist wrote 'dolus malo,' beginning to err from the former words 'dolus malus.' Again, in the inscription, l. 65, 'De usufr.[p]', 'ad Plautio' was written, instead of 'ex Plautio; for the Copyist meant to write 'ad Plautium;' but, while he was writing, discovered the mistake. The Corrector, however, thought the error consisted in using the sixth case. Other places, also, have remained

[m] It is much to be doubted whether writing 'sentia,' for 'sen-'tentia,' is to be considered as an error, and not rather as a kind of monogram. Dr. Taylor, in his Elements of the Civil Law, p. 20, has remarked, that, in this manuscript of the Pandect, the letters of two words are often consolidated, when it happens that those which compose a part of the latter, are contained in the former. And, in the present instance, it would only be the consolidation of two syllables in the same word; for, repeating the three letters, t, e, n, in the word 'sentia,' and introducing them between the n and t, would completely produce the word sententia.

[n] Digest, lib. 2, tit. 14. Gothofr. col. 63.

[o] Digest, lib. 2, tit. 14. Gothofr. col. 63.

[p] Digest, lib. 7, tit. 1. Gothofr. col. 227.

entirely untouched; the correction being sufficiently obvious.

Of improper and false correction, there are these examples: l. 9, 'De pact.[q],' in the word 'debitum,' the b is expunged, and d introduced in its place. L. 6, sect. 9, 'De negot. gest.[r],' in the words 'me possis convenire,' the last s, in 'possis,' is expunged. L. 37, in the same place[s], it was rightly written 'sine tutoris auctoritate;' but the i, in 'auctoritate,' is expunged, and e introduced instead; but here, the Corrector having discovered his mistake, immediately expunged the letter which he had added. L. 14, sect. 5[t], at the end, 'Quod metus cau.' the words 'etiamsi ad alium res pervenit,' are thus changed, 'ut eam si ad alium,' &c. Again, l. 16, sect. 2, in the same place[u], in 'scelere,' l between s and e is written between the lines, with no sense, and not even with the pronunciation to bear it out. L. 9, sect. 3, 'De do. ma.[x],' were the words 'prescriptis verbis,' transposed for 'præscriptis;' but instead of this, it was made 'perscriptis;' a and e being expunged, and another e placed over a. L. 11, in the same place[y], 'non debet dari. Qui-

[q] Digest, lib. 2, tit. 14. Gothofr. col. 64.
[r] Digest, lib. 3, tit. 5. Gothofr. col. 98.
[s] Digest, lib. 3, tit. 5. Gothofr. col. 105.
[t] Digest, lib. 4, tit. 2. Gothofr. col. 113.
[u] Digest, lib. 4, tit. 2. Gothofr. col. 114.
[x] Digest, lib. 4, tit. 3. Gothofr. col. 118.
[y] Digest, lib. 4, tit. 3. Gothofr. col. 118.

'busdam personis non dabitur,' after the first period 'et' was anciently added, and the same written upon or refreshed; that is to say, it was recently approved. In the mean time, the former period belongs to the antecedent words, which do not stand by themselves. Lastly, l. 22, 'De minorib.[z],' in the words 'ad adeundum hereditatem,' the word 'ad' was anciently expunged; as if the Corrector at least had read 'ad ad eundem,' the preposition being repeated.

No one can safely affirm that all these, though by no means recent, are the work of an ordinary Corrector; for not only are the corrections of the Pandect various, and of an uncertain age, but even the more ancient themselves are of several periods, and not all of the same time. It is probable that the owners of the Florentine manuscript themselves, using their right over their own property, sometimes corrected some things, as well in places which either were not at all, or certainly, by an ordinary Corrector, more negligently revised; as also in those where they rightly and diligently corrected the copy, if at any time they were induced, from neighbouring errors or cursory emendations, to think it not carefully read over. Again, it may be conjectured that they had not always at hand other copies to consult; and therefore trusted more, and too much, to themselves. But the most recent corrections,

[z] Digest, lib. 4, tit. 4. Gothofr. col. 129.

that is to say, those which crept into the manuscript at Pisa, were, it is imagined, made by those who consulted it. One reason, among others, for this supposition, is, that here and there, in the same place, they appear made in great number, interpunctuations and notes being frequently added, which indicate that those places had been read by some one with particular care and attention; as if, for instance, in searching for a law or case, those persons had fallen upon this or that place. As these honest and worthy men, who consulted it, seem to have thought that they were admitted to the reading of these volumes under condition of emendation and improvement, they therefore, in return for the benefit, and as an instance of their gratitude, employed their pains on it. But as the times when learning began to revive were ignorant and particularly rude, so the emendations of these persons were very often frivolous, improper, and senseless. Hence arise the complaints of Augustinus, Contius, and Norisius, on the perverse, violent, foolish, and erroneous corrections of the later critics; and even correct places are found corrupted by the faulty.

The age of each of the corrections, as well ancient as modern, cannot be precisely ascertained. But it sometimes happens, that even an ancient correction can be scarcely distinguished from one of very modern date; because some words have been written upon again with recent ink; and this very circumstance seems to have deceived even

Taurellus himself. Some modern corrections have also the appearance of the old character, and by that circumstance are concealed under it. But the corrections of the middle age, on account of their uncertainty as to time, may be sometimes termed somewhat more ancient, sometimes somewhat more modern, which comes almost to the same point; for, however different they may sound, they are yet, notwithstanding, bounded by the same common limits of ancient time, on one hand, and more recent, on the other, in the same manner as, in fact, these formulas differ nothing, 'donec vi-'vam,' as long as I live; and 'donec moriar,' until I shall die. Besides the early corrections, and those made afterwards, more at leisure, among which are also succeeding emendations of several parts of the same word, there are various places, manifestly not corrected, and still remaining faulty; and, in the places corrected, such circumstances also are often found, as to render it doubtful whether the alterations are right or wrong. Many passages, inserted by Taurellus, which are not in the Florentine Pandect, abundantly show this fact; and so do also those which Taurellus has pointed out by marks, as being either superfluous or suspicious, or uncertain places, or contradictions to the rules of the Latin language, or added by some ancient Copyist or Corrector, though the sense was complete without; or consisting of letters changed, actually doubled, or to

be doubled, or probable corrections, or two consistent or correspondent readings.

That the Correctors did not always consult other copies in their emendations, the variations in the corrections themselves particularly show. L. 2, 'De offic. præsid.[a],' instead of the word 'præses,' was written 'præsedes:' some person expunged the middle e, and, in its place, substituted i; but when, on reading it, he perceived that the word 'potest,' as being of the singular number, could not agree with it, he expunged the letter d: on the replaced i, or the superfluous e, he however made no experiment. L. 8, sect. 4, 'Qui satisd. 'cog.[b],' it stood, very rightly, 'de re restituenda 'domino proprietatis;' but some one was desirous of mending it, and therefore altered the last i into e. It is supposed that, not observing the preposition, he meant to read 'restituendas domino 'proprietates.' Presently, however, having discovered his mistake, he immediately, while it was wet, rubbed out the correction with his finger. A later person, thinking, perhaps, that the obliteration had happened by chance, or falling into the same error, certainly replaced the same e, which is there still. L. 7, sect. 6, 'De pact.[c],' there was written, in the beginning, 'quod cum est, ex 'parte agentis,' &c. Between 'est' and 'ex,' an

[a] Digest, lib. 1, tit. 18. Gothofr. col. 33.
[b] Digest, lib. 2, tit. 8. Gothofr. col. 49.
[c] Digest, lib. 2, tit. 14. Gothofr. col. 63.

old hand wrote, over the line, the word ‘ et.’ Another, as if he thought that not sufficient to denote ‘ etiam,’ added the syllables ‘ iam ;’ and thus interpolations, as if there had been some right of sweeping away, like a torrent, gradually increased. Taurellus, indeed, has admitted that ‘ etiam,’ but inclosed with asterisks. L. 1, sect. 2, ‘ De pos- ‘ tul.[d],’ it was ‘ responponsitasse,’ anciently the redundant syllable, ‘ pon,’ was expunged, and rightly ; but afterwards the word was altered into ‘ respondisse,’ and erroneously. L. 19, sect. the last but one, ‘ De negot. gest.[e],’ instead of ‘ ex ‘ nostra pecunia,’ the Copyist had written ‘ e nos- ‘ tra pecunia.’ To the preposition e, the x was superadded, but presently, as if he had repented of the correction, he expunged both the e and x ; and the sense also in this place, is complete without the preposition. Thus it happens very often.

It has been already noticed, that an ordinary Corrector, from a wish to preserve the fairness of the writing, either corrected faults partially, contenting himself with only pointing out the full and complete correction, or even, as in a matter too manifest, had wholly refrained from all correction. But it has happened, that a later hand, more solicitous, has completed the corrections which had been begun, or has wholly supplied others, which had been omitted. An instance of

[d] Digest, lib. 3, tit. 1. Gothofr. col. 77.
[e] Digest, lib. 3, tit. 5. Gothofr. col. 101.

the first is to be found l. 8, 'De procurat.[f];' l. 7, sect. 5 and 9, 'De pact.[g];' l. 65, 'De usufr.[h],' and elsewhere. Of those places which were but lately corrected, and which continued so long in their native error, infinite examples may be produced, but they are almost all of less moment.

It is of greater importance to attend to those corrections which were made by several persons at different times. L. 1, 'Ne quis eum qui in jus 'vocat.[i],' &c. instead of 'compesceret,' it was 'comesseret;' p was at first added, and the letter s was more recently changed for c. L. 7, sect. 2, 'De pact.[k],' 'quilem' was written, instead of 'civi-'lem;' as if it had been qu-i-lem: more anciently, c was placed, and the q expunged; then i was added[l]. L. 1, sect. 3[m], at the end, 'De postul.' instead of 'contumax plecteretur,' it was 'contumaplecte-'tur;' re was rather anciently added, x more recently. L. 35, 'De procurat.[n],' in the words 'quibus sine mandatu,' it was 'inquibusine;' the

[f] Digest, lib. 3, tit. 3. Gothofr. col. 85.

[g] Digest, lib. 2, tit. 14. Gothofr. col. 62 & 63.

[h] Digest, lib. 7, tit. 1. Gothofr. col. 227.

[i] Digest, lib. 2, tit. 8. Gothofr. col. 47.

[k] Digest, lib. 2, tit. 13. Gothofr. col. 62.

[l] This, if it was any error at all, originally, which is doubtful, and not rather a mistake of the Corrector, was very easy. The original word, as at first written, was probably thus, cjuilem; the long j being used, instead of the short one, i, and the u, instead of v. It was evidently the Corrector's mistake to take the cj for q, and the correction was wholly unnecessary.

[m] Digest, lib. 3, tit. 1. Gothofr. col. 77.

[n] Digest, lib. 3, tit. 3. Gothofr. col. 89.

'in' was afterwards expunged, and the s recently supplied. L. 65, at the same place [o], it was formerly, as may be conjectured, 'velitteras;' another l was first added, afterwards the letters 'it' were inserted; and so, at last, it became 'velit litteras [p],' as it ought. L. 37, 'De noxal. act.[q],' 'Trupo-'ninus' was written, an aspirate was anciently added, and V, recently, at length converted into Y; for which reason Taurellus does not admit even the latter correction.

Something is to be said, as to those instances where the correction is made upon the former writing; the word, which is corrected, being still left, for which it is not easy to account. Was this done, because, through negligence or haste, the obliteration was omitted? or, because, from what was written over the place, the Corrector thought he had done sufficient? or, because the reading in two manuscripts differed? or that it was a conjectural emendation, without the aid of another copy [r]? Indeed, l. 28 [s], 'De reb. cred.'

[o] Digest, lib. 3, tit. 3. Gothofr. col. 93.

[p] This seems a clear instance of the consolidation of the letters of two words, when it happens that those which compose a part of the latter, are contained in the former, as mentioned by Dr. Taylor, in his Elements of the Civil Law, p. 20. See Sect. VIII. before. 'Inquibusine,' mentioned above, seems another such instance, instead of 'in quibus sine.'

[q] Digest, lib. 9, tit. 4. Gothofr. col. 303.

[r] Surely there is no reason for hesitation or doubt, in the case of a mode of correction, so frequent, even in modern times. No one of the reasons assigned was probably the cause;

out of 'amittat,' was made 'amittit;' the i being written over it; and yet the letter a was not expunged, as if it was left to the choice of the reader, which reading he would prefer. Taurellus places it as a various reading in the margin. But, l. 36, under the same title[t], it was 'eamdem,' and anciently, 'n' was written over the 'm,' without any obliteration; and there it was evidently done to correct. So also, l. 7, 'De offic. præsid.[u],' 'de-'tractandem' remained, 't' only being written over 'd.' Besides, l. 2, 'De in diem addict.[x],' instead of 'pura venditio est,' it was written 'pure 'venditio est;' the a, indeed, being written over it; but the e was not obliterated, as if both readings might stand. Lastly, l. 58, 'De ædilit. edict.'

but the intention was to substitute one word or letter in the place of another. To have scraped out, with a knife, the word intended to be removed, or to have struck it through with cross lines, might, according to circumstances, have made a greater and more apparent blemish, than to cover the faulty word or letter with that which ought to stand in its place; writing this last, perhaps, something stronger. And, although this mode does not entirely obscure the original word or letter, it is yet sufficiently obvious what the correction is intended to be. Those acquainted with copies of deeds, &c. made by law or writing stationers, know this is an usual practice, where the alteration is trifling, and can be made tolerably to suit with the original passage, without introducing a conspicuous blemish.

[s] Digest, lib. 12, tit. 1. Gothofr. col. 360.

[t] Digest, lib. 12, tit. 1. Gothofr. col. 361.

[u] Digest, lib. 1, tit. 16. Gothofr. col. 34.

[x] Digest, lib. 18, tit. 2. Gothofr. col. 550.

sect. 1[y], in the words 'an servus retinendus sit,' an ordinary Corrector has placed 'restituendus,' without expunging 'retinendus;' but this was afterwards, by a more recent hand, crossed through with the nail, which is singular. And no less so is that which occurs, l. 27, 'De servit. præd. urb.[z],' where it was erroneously 'in loco sui locum fecit,' 'cui' and 'sol' were very recently inserted, nor was any thing expunged; so that it now stands correctly 'in loco cui sol fuit[a].' Similar things have been admitted by the Copyists themselves: so, for example, l. 7, 'De minorib.[b],' in the inscription over the word 'Gaius,' the word 'Idem' is written in the same red ink. Lastly, there are, elsewhere, corrections of the corrections themselves.

Ignorance of the language, and of ancient custom, was also one fault of the Correctors, through which they were guilty of mistakes. L. 3, sect. 3, 'De offic. præf. vigil.[c],' it is 'coërrare cal-

[y] Digest, lib. 21, tit. 1. Gothofr. col. 688.

[z] Digest, lib. 8, tit. 2. Gothofr. col. 252.

[a] There is no doubt of the propriety of this last reading, for the context in the law itself plainly requires it; but the process, as described by Brencman in the text, does not produce it.

[b] Digest, lib. 4, tit. 4. Gothofr. col. 124. But in this there must have been originally some mistake; for law 7 comes from Ulpian, not Gaius; and no two of Gaius's laws, of which there are three or four under that head, come together. Perhaps Gaius was written by mistake, instead of Idem, which last was meant to refer to Ulpian.

[c] Digest, lib. 1, tit. 15. Gothofr. col. 29.

'ciatum cum hamis;' but to 'hamis' was very recently added, over it, the letter r, without doubt that it might be read 'cum armis;' for the Corrector seems little to have understood what connexion there could have been between 'vigilibus,' and 'hamis,' or what this last could mean. The mode of expression, 'pridie Kalendas,' has troubled the Correctors, even though they were ancient. So l. 5, 'De feriis [d],' and elsewhere. L. 27, 'De 'procurat.[e],' it was elegantly written, 'si quis 'omnia judicii ab eo transferri,' &c.; but a recent hand has made it 'judicia,' that it might agree with 'omnia;' and thus has very foolishly corrupted an excellent place. L. 34, 'De recept. 'qui arbitr. recep.[f],' in the same place, it was elegantly written 'quorum nomina simul eunt;' but somewhat later, r was written over it, that it might become 'erunt;'—nor did the Corrector understand that excellent phrase, 'pari passu ire, am-'bulare.' L. 8, 'Si pars hered. peta.[g],' 'parte ce-'dere,' some person has changed into 'partem 'cedere,' Besides, l. 5, 'De rei vindic.[h],' it was rightly, and like a lawyer, written 'in quantum 'paret;' but, instead of this, a more recent person has made it 'apparet.' L. 13, sect. 7, 'De

[d] Digest, lib. 2, tit. 12. Gothofr. col. 56.
[e] Digest, lib. 3, tit. 3. Gothofr. col. 87.
[f] Digest, lib. 3, tit. 8. Gothofr. col. 154.
[g] Digest, lib. 5, tit. 4. Gothofr. col. 195.
[h] Digest, lib. 6, tit. 1. Gothofr. col. 198.

'usufr.[i],' it was 'aditus posticasve vertere;' some late person, by writing e over it, has made it 'posticasve evertere;' as if that letter had once been omitted. Lastly, l. 8, at the end, 'Si servit. 'vindic.[k],' to the words 'in Ursi Juli,' a hand, by no means ancient, has added 'horto.'

They have sometimes, under pretence of correcting, corrupted correct places from those that were faulty. L. 1, 'Quod quisque jur. in alt. 'statu[l],' was correctly written 'aliquid novi juris 'optinuerit;' but, because it was erroneously said above, 'si quid in aliquem novi juris statuerat,' the i in 'optinuerit,' was transformed into a, a small hooked line being added; but, afterwards, more correctly, the former passage was corrected from the latter. L. 9, 'De recept. qui arbitr. 'recep.[m],' it was rightly 'si liber factus fecerit;' over it was anciently written 're,' that it might be 'fecererit;' but, because this could be of no use, it is probable that he who thus corrected it, instead of 'fecerit,' read 'recepit,' on account of the near resemblance in form of the letters F, P, and R, in the Florentine Pandects[n]. Again, the

[i] Digest, lib. 7, tit. 1. Gothofr. col. 217.

[k] Digest, lib. 8, tit. 5. Gothofr. col. 270.

[l] Digest, lib. 2, tit. 2. Gothofr. col. 42.

[m] Digest, lib. 4, tit. 8. Gothofr. col. 146.

[n] There seems here some reason to question, whether Brencman understood this correction, and is not rather mistaken. A great deal, it is true, would depend on the precise spot, where the syllable 're' stood, over the other letters; but it is surely

rubric of the title 'De in diem addictione[n],' at this very day, labours under a fault; for it has 'additione,' with the omission of c; and from that circumstance, l. 1, the c is expunged in the word 'addictio[o].'

Some corrections shall now be noticed of a silly and ridiculous nature, made by very recent hands. L. 9, 'Si quis caution. in judic. sis ea[p],' it was read, 'si servus judicio se sisti,' &c.; but, as a servant was not of sufficient rank to sustain a law-suit, some more recent person wrote 'i' over it; and so 'servus' passed into 'Servius,' but beyond all doubt foolishly; since, from what follows, it may appear that the stipulation was nugatory. With this may be also compared l. 13, in the same place[q].—L. 19, sect. 3, 'De nego. gest.[r],' it was very rightly written 'imprudens rem meam 'emisti et ignorans usucepisti;' but some person,

more probable that it was meant to produce the word 'refe-'cerit,' which will make a consistent sense. The words of the law, as they now stand in print, are: 'Sed, si in servum com-'promittatur, et liber sententiam dixerit, puto, si liber factus 'fecerit, consentientibus partibus, valere.' See 'Corpus Juris 'Civilis, a Dionysio Gothofredo,' 4to. 1619, part i. (Digest, lib. 4, tit. 8, law 9,) col. 146. By 'refecerit,' the Corrector might, perhaps, mean to express, that what had been done by the arbitrator, when he was a slave, should be done over again, after he became free.

[n] Digest, lib. 18, tit. 2. Gothofr. col. 550.

[o] Digest, lib. 18, tit. 2. Gothofr. col. 550.

[p] Digest, lib. 2, tit. 11. Gothofr. col. 54.

[q] Digest, lib. 2, tit. 11. Gothofr. col. 55.

[r] Digest, lib. 3, tit. 5. Gothofr. col. 101.

thinking that the subject of usucaption was foreign to the title, where the question was agitated, as to the transacting the concerns of another; instead of 'usucepisti,' placed the word 'suscepisti.' And the same person, or a Corrector like him, l. 24[s], in the same place, before the words 'prosprietates quidem per procurationem non adquiritur,' prefixed 'nec.' He did not, indeed, think that he was committing an error, when, l. 32, in the same place[t], out of 'in qua lite,' he made 'in qualitate;' for, without doubt, he erroneously conjoined, in his mind, 'in qualite,' which is nothing; and it might easily seem that 'ta,' before 'te' had been omitted[u]. Moreover, the same person, in the words next following 'quia prædo fidejussor. non videtur[x],' changed the word 'prædo' into 'prædio,' by writing above it i, because the passage, a little before, treats 'de prædiis et hypothecis[y].' But, in the next law, which is the 32d, under the title 'De negot. gest.[z],' he has again erred, in separating words, and, indeed, very foolishly. It was there written 'uxorem quæ

[s] Digest, lib. 3, tit. 5. Gothofr. col. 102.

[t] Digest, lib. 3, tit. 5. Gothofr. col. 104.

[u] 'In qua lite,' might possibly be conceived, if taken as one word, a monogram for 'in qualitate;' as the letters 'ta,' introduced before the 'te,' might, perhaps, be obtained by repeating the t before the e, and the a before the l.

[x] Digest, lib. 3, tit. 5. Gothofr. col. 104.

[y] Digest, lib. 3, tit. 5. Gothofr. col. 104.

[z] Digest, lib. 3, tit. 5. Gothofr. col. 104.

'res viri tempore nuptiarum;' &c. but he, not being able to digest the word 'quæres,' added an n to it; and so made it 'quærens,' an excellent sense! as if it had been 'uxorem quærens vir 'tempore nuptiarum.' An emendation, of the same degree of acumen, is observable at the end of l. 1, 'De calumniatorib.[a],' 'Pecuniam autem 'accepisse dicemus, etiamsi aliquid pro pecunia 'acceptum,' where he converts 'acceptum' into 'accepimus,' because truly 'dicemus' preceded it. This Corrector seems to have ceased with l. 7, in the same place where he, without any necessity, has changed 'et' into 'etiam[b].' Again, l. 20, 'De 'inoffic. testam.[c],' where it rightly stood 'nec ali. 'ne umquam,' &c. 'ne' was recently obliterated, and, in its stead, 'as' was substituted between the verses, and, with another equal instance of temerity, it was made 'unquam,' with an n. It now, therefore, insipidly reads 'nec alias unquam.' Lastly, l. 23, sect. 3, 'De servitut. prædior. rustic.[d],' instead of 'jus sibi esse fundi,' another trifling smatterer has made it 'jus sibi esse eundi.'

But enough of Correctors: let us now inquire into the modes of correcting.

The office of the Correctors was plainly comprehended in altering errors, in supplying omissions, in expunging superfluous words, in pointing

[a] Digest, lib. 3, tit. 6. Gothofr. col. 107.
[b] Digest, lib. 3, tit. 6. Gothofr. col. 108.
[c] Digest, lib. 5, tit. 2. Gothofr. col. 175.
[d] Digest, lib. 8, tit. 2. Gothc col. 261.

out the real and proper order of passages misplaced, in connecting those inconsiderately separated, and in separating such as were confused and improperly connected: these they indicated by signs or marks, which they called correctorial; but the principal correctorial mark is that for expunging.

One great advantage to the Florentine manuscript consists in the singular modesty in expunging and making other corrections, and particularly the ancient ones; for the original writing appears through, and is clearly discernible. Formerly, the mode of writing was on wax, to which custom the modes of speaking, well known in the law, refer; such as 'in prima, secunda cera;' as does also the office or dignity of 'Primicerius,' or the chief secretary. At that time a passage, recently written, was obliterated with the other end of the style, by making the wax even and smooth with the blunt end of the style, with which they wrote, in order that fresh letters might be written; or, if the wax had been dried by time, and hardened, they appear to have softened it with oil, and thus to have smoothed it, for the purpose of obliterating the writing. To the former method belongs what Horace has said, 'Sæpe stilum vertas;' and to the latter, allude the words 'delere' and 'litura:' for, as they made use of the word 'exarare,' from the resemblance to furrows, which was produced in writing on wax, so 'delere' was used for the act of taking away, sweeping away; whether it came from the old word Leo, in Greek Λεάω, that is to

say, To render even and smooth; or, whether it is compounded of 'de' and 'oleo,' a vowel being omitted, whence, also, 'aboleo' is derived: from 'lino,' the preterite of which is borrowed from the obsolete word 'leo,' comes certainly 'litura,' and perhaps 'litera' itself. Appositely to this purpose, Cicero says, 'Cum mendum scripturæ litura tol-'latur.' To this also answers the Greek ἐξαλείφειν, as if it were said 'exungere,' that is to say, To smear out, to obliterate: indeed, 'interlinere' is also used to signify 'delere,' not only by Cicero, but especially by Ulpian and other lawyers, by whom, however, it is also sometimes distinguished from the verb 'delere.' But that it is derived from 'linio,' cannot even be suspected, since, if it came from 'linea,' we should not say 'interlinere,' but 'interlineare,' as if the line had been drawn through the letter, and thus it would correspond with διαγράφειν. But as there are also many phrases applicable to that early mode of obliterating, so there are also others, such as 'inducere' and 'ex-'tinguere,' derived, as it were, 'ab inducendo oleo,' from washing out with oil, with which was originally written what was to be expunged. We may, therefore, congratulate ourselves and posterity, throughout all ages, on the circumstance that this copy is not erased and corrected in the ancient manner.

Among these obliterations of the Florentine manuscript, those that are ancient are clearly to be distinguished from such as were recent, whether

it were an obliteration of one letter or many, or whether one syllable only, or whole words or whole verses, were to be expunged. The obliteration of one or two letters was formerly made by a point, whence those letters which are thus obliterated, are said ‘ expungi,’ to be expunged. But nothing is more remarkable, as to that ancient point of obliteration, than the place which is over the letters; nor is it, as happens in other manuscripts, as well Greek as Latin, written beneath. The books of the Pandect are the only ones now known, that have this indication for the expunging of a letter placed above, and not underneath; following, in that, the example of Hebrew manuscripts[e]. As to the Hebrew, certainly this method is not wonderful; for, since they mark the vowels by points, and write them under the consonants, it was necessary to take care that the point for expunging was not confounded with the vowels. For a contrary reason, it was necessary that, in Greek manuscripts, this point should be placed underneath; for, although the accents were not anciently written, they yet had two points, which used to be placed over ῑ and ῡ, which might erroneously have been taken for points of obliteration. In the transcripts of the Pandects, made by Greek scribes, the same

[e] Perhaps the Copyists or Correctors, or both, might have been Greek Jews, and have, therefore, followed the method which they knew to prevail in transcripts of the Scriptures in Hebrew.

proofs of the ancient mode of writing are observable; and sometimes they create considerable difficulty and trouble. Whenever, therefore, ϒ occurs to be obliterated, instead of two points, written one over each horn, one is placed in the middle; and from this it may be collected, that those points for the I and ϒ were not originally put in by the Copyist, but were, by the Corrector, in reading over the manuscript, placed over them, otherwise three points together would appear. This conjecture receives additional strength from the circumstance, that neither point, whether that for I or ϒ, are every where to be constantly observed, since it might more easily be omitted, in reading it over, than in writing.

However, as has been said, a point, as a mark for expunging, was placed over one or two letters. But the letters, thus expunged, might be said to be 'gratiose expunctæ,' neatly expunged, as Modestinus speaks, l. 8, 'De administr. rer. ad civit. 'pertin.,' but in another sense. If any of the subsequent letters were to be expunged, they were excluded from the rest of the writing, by small hooks placed over them and facing each other, like a kind of parenthesis; in order that an accumulated heap of several points in one place, might not offend the eyes of the reader, and point out heavier errors and mistakes. Where whole words were to be expunged, this method was still more frequently

[f] Digest, lib. 50, tit. 8. Gothofr. col. 1947.

practised; but if a whole period, and several verses, were through mistake repeated, then, at the beginning and end of each verse, these marks appear, placed in like manner, quite to the end of the superfluous words. If the passages to be expunged, begin with one or two letters at the end of a verse, or if they end with its beginning, those letters are, in the usual manner, taken away, by a point placed over them; and the rest are included within hooks. As to the form of these marks, they are sometimes so small, as to resemble two Greek aspirates, facing each other, and are even almost reduced to the smallness of two spots. The former may be said to be diminutive parentheses, or an embryo of them; the latter may be termed hooked points. But, if parentheses of a proper size are introduced into the writing, as happens in an instance which is given in the preceding chapter[g], these can scarcely be thought the work of an ordinary Corrector: even Augustinus himself says, 'Eum fuisse veteribus delendi morem, 'ut verba illis semicirculis includerent.' From that circumstance he judges as to the antiquity of the hand that made the corrections; and faults have been committed, through ignorance of this custom.

[g] The instance referred to, is this, from l. 18, sect. 2, 'De 'manumiss. vind.', and the words are in that preceding chapter thus printed: 'Filius quoque voluntate patris apud patrem ma- 'numittere (non potest Filius quoque voluntate patris apud 'patrem manumittere) poterit.'

Besides, to the desire of being sparing, in corrections of the writing, it is to be attributed, that false and erroneous letters frequently, and as far as it could be done, were transformed into those that were true or correct, either by means of a pen or pen-knife, or by some other neat and gentle method; or by several remedies at once. Thus o, by erasing the front, is formed into e; or, on the contrary, e, with the little line taken away, is rounded into o; and a similar method was followed in changing o into u. Moreover, l. 2, sect. 1, 'Si 'ex noxali cau.[h],' &c. 'comsis ti' was placed for 'eum sisti,' a little line was added in the middle of c, the upper part of the o erased, and a line on the right side added[i]. Another example of a double remedy is seen in the inscription, l. 76, 'De procurator.[k],' in which 'ad Mucium' is, in that manner, changed into 'ad Minicium,' that, out of the two feet of the u, two letters, ii, might, by means of an erasure, be made; and N, because the legs stood somewhat wide, was between the top of them inserted. So also, l. 27, 'De nox-'alib. action.[l],' 'si noxale iudicio agitur,' afterwards o was changed into u, and m written above, and thus it was made 'noxale iudicium.' Again,

[h] Digest, lib. 2, tit. 9. Gothofr. col. 51.

[i] He should have described the alteration as consisting of two perpendicular lines, introduced at the top of the o, instead of the curve originally there.

[k] Digest, lib. 3, tit. 3. Gothofr. col. 94.

[l] Digest, lib. 9, tit. 4. Gothofr. col. 301.

three methods, for the purpose of correcting, are applied to these words, l. 28 [m], ‘ De recept. qui ‘ arbitr. recept.’ ‘ et puto comitutur [n],’ whence was made ‘ et puto committi ;’ for u being altered, with the pen-knife, into ‘ ti,’ ‘ tur’ was included with hooks. The latter correction, however, seems, both to Brencman and Taurellus, suspicious. Lastly, l. 8, at the Julian law, ‘ de adulter.[o],’ instead of ‘ Papinianus,’ it was ‘ Idem.’ The Corrector expunged ‘ dem,’ and of the remaining ‘ I,’ made the upright stroke of a P ; so that that letter was an intermixture of red colour and black ink ; and the rest he wrote over it.

The later Correctors were not so scrupulous, from whose corrections those by earlier persons are, on account of their singular modesty, easily distinguishable. But, in proportion as they are later, they are more rude, and less intelligent, agreeably to the barbarism of those ages. The Correctors of the middle and later age, also, like their predecessors, used points in expunging, but placed under, not over, the letters ; and even introduced into the body of the letter it-

[m] Digest, lib. 3. tit. 8. Gothofr. col. 151.

[n] The passage here referred to, stands col. 151, in Gothofred ; but it is not quite in the same words : for he reads ‘ ut ‘ puta quanti ea res erit.’ The four last words he, however, prints in Italic, as if he entertained doubts of their authenticity.

[o] Digest, lib. 48. tit. 5. Gothofr. col. 1813.

self. L. 50, 'De jure dot.[p],' at the end, in 'hoc 'tibi tradiderim,' 'tradiderim' was changed into 'tradiderit,' the m being expunged, with a point underneath, and in the body of the letter, and t being written over: and this correction is both later and erroneous. Again, l. 20, 'De inoffic. 'testam.[q],' the words 'nec ali. ne unquam' are very grossly corrupted into 'nec alias unquam;' but there are three points placed above the 'ne,' and three more below; and to place points in this manner, to surround letters, is not the ancient economy of punctuation. Lastly, accidental blots also, and such as arose from the touch of the opposite page of writing, and others of that kind, sometimes produce a sort of correction.

Again, some Correctors drew a line under the words to be expunged, or even cut the letters themselves through with a line, which they drew across them. Afterwards they made use of a double method; for, either they made the line perpendicular, if one letter was to be expunged, or transversely, if there were more. Some persons, also, crossed passages with their nail, as a caution, as they were reading; and Taurellus himself complains, that the writing was disfigured by a letter with the scratch of a nail under it, which he calls 'confossa litera[r].' Again, when an old letter seem-

[p] Digest, lib. 23, tit. 3. Gothofr. col. 757.

[q] Digest, lib. 5, tit. 2. Gothofr. col. 175.

[r] This is like the method, by which schoolmasters, when

ed too faint, and almost illegible, some of them refreshed it. So, l. 35, 'De pactis[s],' as to a redundant letter in 'absentes eruant,' which was formerly expunged. So, l. 3, 'De servitut.[t],' several letters in 'servituperficies,' instead of 'superficies,' which were formerly included between small hooks, are struck through with a late line. Again, l. 15, 'De negot. gest.[u],' it was written 'Pomponius 'libro vicensimo sexto injuriarumgotiis gestis;' as if, for instance, the scribe meant to have added the subject discussed, and, at the same time, having discovered his error, endeavoured to bestow as little trouble as possible on the correction. An old Corrector, out of 'iu,' made 'ne;' 'riarum' he included within hooks from above. A later, thinking this scarcely sufficient, crossed 'riarum' through with a line. Lastly, in the rubric of the title[x], 'Expilatæ hereditatis,' it was 'heredibus-'tatis,' and the superfluous syllable 'bus' was inclosed with red hooks, that is to say, by the Copyist himself; but another afterwards crossed that syllable through with ink.

Some cancelled an erroneous passage, after it was written, that is to say, drew lines across, through the letters themselves, in the manner of a

correcting a boy's exercise, point out the faulty places, to be afterwards corrected by the boy himself.

[s] Digest, lib. 2, tit. 14. Gothofr. col. 69.

[t] Digest, lib. 8, tit. 1. Gothofr. col. 247.

[u] Digest, lib. 3, tit. 5. Gothofr. col. 99.

[x] Digest, lib. 47, tit. 19. Gothofr. col. 1793.

lattice. And, indeed, that kind of correction which was made with many cross lines, and with lines drawn lattice-wise, is not really of so recent practice, as the civil lawyers themselves use the terms ‘ cancellare testamentum, chirographum, ‘ tabulas, et cautiones,’ instead of ‘ delere.’ Among these corrections by lines, such as are more heavy and gross discover, as a guide, their age.

The more recent Correctors, in after-times, corrected with a greater degree of violence; they scraped out, they blotted out, with ink laid over, or, as it were, spread over, the writing; and, by other similar methods, they have loaded the Florentine manuscript with corrections, sometimes unnecessarily expunging, sometimes replacing errors, or retracting their own, when they found them too rash and hasty: and this, even while the writing was so very recent, that they were able to rub out with their finger, as it were with a sponge, alterations which they had recently made. In doing this, they were sometimes so hasty and imprudent, that they even injured the neighbouring letters. Elsewhere, also, the manuscript may be seen injured in a variety of ways. Under the title, ‘ De negot. gest.[y],’ l. 6, sect. 9, instead of ‘ dubitari,’ it was ‘ dubitario’ or ‘ dubitarid ;’ but the superabundant letter is obliterated by every method; it is, for instance, marked with a point,

[y] Digest, lib. 3, tit. 5. Gothofred, col. 98.

with a line, and with an erasure[z]. It is curious to observe the correction, l. 37, under the same title[a], where it was erroneously written 'cui pa-' titur,' and rightly corrected 'cujus patitur;' but the letter u was recently blotted. Some late Corrector, thinking that the effect of design, which was, in fact, only the consequence of chance and accident, as if, for instance, the former Corrector had immediately repented of his correction, himself introduced 'm,' as if he had meant to make it 'cum patitur.' But, if they had recourse to the scraping-knife, they sometimes made such violent use of it, that they scraped an hole through the vellum; for instance, l. 41, 'De reb. cred.[b].' But it rarely happens, that, by the violence of the corruptors of that kind, the original word cannot be wholly erased. In l. 3, at the end, 'Quæ res pign.,' in 'petere potest,' the word 'petere' is indeed more gently erased, but upon the ancient writing is written 'habere,' which has wonderfully obscured the place.

Lastly, even abbreviation is admitted among the corrections, from which circumstance there is less reason to doubt of their age. L. 5, sect. 4,

[z] It may be doubted whether the last letter in 'dubitarid' is redundant, as this word is probably a conjunction of two, and intended for 'dubitari id.'

[a] Digest, lib. 3, tit. 5. Gothofr. col. 105.

[b] Digest, lib. 12, tit. 2. Gothofr. col. 363.

[c] Digest, lib. 20, tit. 3. Gothofr. col. 650.

at the end, 'De reb. eor. qui sub tut.[d],' &c. it was erroneously written 'prætoresse;' nor was this, with others, formerly corrected. At length, by a very recent hand, p, abbreviated, was written over the line, just before the word 'esse,' as if the Corrector meant 'præ,' and therefore read 'præ-' tor præesse;' but Taurellus seems rightly to have conjectured it should be 'prætore posse.'

None but additions of a few letters were introduced between the verses; the rest were placed in the margin. To the former, also, some monograms, and instances of letters written upon others, seem referable. But, at the place to be assigned for those passages supplied in the margin, various marks were formerly used. So the obelus, or horizontal dart, which astronomers call the sign of the planet Mars, or a circle, with a point in the centre, which is called the astronomical sign of the Sun, and is described by Harmenopulus. Very often, however, in the Florentine manuscript, an obelus, or dart, is placed in a sloping direction, between a point below, and another above its middle, like a dart, another weapon being placed the other way, in the margin, so that they may seem to face each other; for ὀβελὸς signifies a spit, and from ὄβελος it is derived, as being an arrow, which resembles a spit. To this critical or correctorial mark, the following words of Augustinus refer: "Dixi errorem ex illis libris manasse, prop-

[d] Digest, lib. 27, tit. 9. Gothofr. col. 903.

" terea quod cum scriberentur, oblitus est libra-
" rius XLII. capitis (sub tit. Ad leg. Aquil.[e]) idque
" alius ejusdem temporis scriptor in libri margine
" nota Obeli (sic enim Græci appellant) adjecta
" scripsit. Sed nostri minime diligentes antiqui-
" tatis investigatores ejusmodi notas neglexerunt."

Next in order, follow the marks or signs for transposition; for instance, where a word or more has been omitted, the Copyists sometimes, if the sense would permit it, seem to have carefully added it in the context, in order that by this, there might be no necessity for introducing it above, and so defacing the writing by less necessary additions. But if they had, through carelessness, omitted entire verses, or whole laws, they chose rather to introduce these in a very foreign place, than to admit those marginal grafts. In the former case, the order of the words is pointed out by little lines over the words, I, II, III, IIII; in the other, by the numeral letters, α, β, γ, δ. But, as in the numbers, the first or prior number is prefixed to these, which ought to be read first, so also one line is used to that word, which ought to stand first; two to the second; and so on. All these little lines, however, whether they are one or more, fall on the first letter of the word, which certainly, in contiguous writing, was altogether necessary. Besides this, which prevailed in whole words, the same practice sometimes, though rarely,

[e] Digest, lib. 9, tit. 2. Gothofr. col. 290.

obtained in single letters. An example occurs, where the Corrector very skilfully uses this method, in the emendation of a corrupt passage. L. 3, 'De feriis et dilat.[f]:' for 'Item si res,' it was written 'itemresi.' At first, the second s was written above, just before that which was already there; then a little line was placed over the first letter of 'si;' but, over the word 'res,' which was in order the second, two lines were placed.

The marks or indications for joining or disjoining chapters, either wrongly separated in the Florentine manuscript, or erroneously connected, remain next to be considered: for sometimes a fresh law may commence at a wrong place, where the Copyist, deceived by the usual initial words of the laws, begins, from the place where the name of one lawyer is cited by another, a fresh law with red. On the contrary, which, however, is less frequent, two laws are sometimes confounded together, by a continuation of the writing. For the connexion of those passages which had been improperly separated, an horizontal line used to be drawn through the void space which had been wrongly left at the end of the preceding passage, except that, perhaps, in some cases, as l. 1, sect. 2, 'De rei vindic.[g],' two small horizontal parallel lines may be employed, instead of one. For the opposite purpose, of separating what had been improperly joined, may

[f] Digest, lib. 2, tit. 12. Gothofr. col. 56.
[g] Digest, lib. 6, tit. 1. Gothofr. col. 197.

be seen everywhere a mark in the margin, like the numeral figure 7, of a large size, which some one, not badly, has compared to a scythe, especially when it is considered that its use was for cutting, that is, separating. An instance of this mark is to be seen, l. 35, 'De servitu. præd. rust.[h],' and l. 8, 'De pignerat. act.[i]'

The distinctions of the gatherings, by numerical marks, which seem attributable to the Copyists, have been already mentioned. But, afterwards, the pages also began to be distinguished by numbers. Of this regulation, the commencement appears in a few of the first books of the Pandect; but by a very late hand: and not in the upper margin of the page, but in the inner margin, and there frequently in the middle: besides, also, that the numbers only occurred occasionally, for not all the pages have numbers. Of a recent age it appears they are, because they are of the form now in use 1, 2, 3, 4, 5, &c. when the genuine Roman ones were written I, II, III, IIII, V, &c. But there are, moreover, alphabetical numerals, by the letters α, ϵ, γ, δ; and these are used, as well in restoring to their places such passages as had been transposed, as more especially to mark the order of the titles. Both of these are rather to be attributed to the Correctors than Copyists; especially, as they seem to have been added afterwards,

[h] Digest, lib. 8, tit. 3. Gothofr. col. 256.
[i] Digest, lib. 13, tit. 7. Gothofr. col. 418.

when an Index of the titles and the names of the lawyers was made; neither of which came from Justinian, or seem to have been of the same age as the manuscript. This method prevails through some of the former book of the Pandects: but tit. 'De æstimatoria[k],' Roman numerals begin. These very persons, however, a little further on, when they represent the number four, do it thus IV; but not with four units, as they formerly did, and as has been observed in the instance of the gatherings. In both these instances a line is placed over the numerals: but, as this line begins from a point or head, and ends in another, it tends to confirm a conjecture, that it was intended for the letter N, extended in breadth; for that is the initial letter of the word Numerus.

In discussing the subject of the ancient Punctuation, it is labour in vain to inquire as to the primeval points of the Pandects, of which it may truly be said, as it was of the shipwrecked fleet of Æneas, by the poet,

'Apparent rari nantes in gurgite vasto.'

In these and other interpunctuations, the subsequent age was more liberal, not to say prodigal: for these first interpunctuations were rare, and like mere beginnings and rudiments for distinguishing the writing, which mode of distinction became at length more and more perfect and settled. The

[k] Digest, lib. 19, tit. 3. Gothofr. col. 622.

old mode of distinction in the Pandects, appears also simple and uniform, that is to say, as consisting of one point placed in a space; but rarely of two points, unless, perhaps, in the inscriptions of the laws. But the points themselves, when they began to be more frequently used, seem to have supplied the place of Commas. Certainly Commas, or the other marks now used for dividing writing, do not occur in the Florentine manuscript, unless here and there introduced by a later hand: for, if any point (especially that added to the line which is used to denote the letter m) seems to deviate into the form of a Comma, it was produced from haste and the flow of writing.

The recent Points of the Pandects are to be, at least principally, imputed to those who consulted it, and therefore may chiefly be referred to the 13th and 14th century; for, since, in those barbarous times, it was very difficult, in continued writing, to find any passage, they, for the purpose of assisting in the reading, began to place Points to the words, by which one word might be separated from another. This most manifestly appears from l. 37, 38, and the last, 'De legib.[1],' where this is admitted, with a wonderful degree of caution; for not only is the Point placed at the side near each word, but sometimes the members of the same word are separated by a Point, thrust in between them, especially in compound words, the Preposi-

[1] Digest, lib. 1, tit. 3. Gothofr. col. 13.

tion, or other adscititious particle, being by this method separated. But sometimes two monosyllables, or Adverbs of few syllables, are included together. The same may be observed, in l. 3, 5, 6, 7, & 8, 'Quod met. cau.[m],' where the Points are placed sometimes above and sometimes below, according to the convenience of the person putting them in, and the space of the letters. In other places, these are very rare; for some small faint Point here and there is found inserted above, but not easily will so many be found together.

The Comma itself, in its original, was nothing more than a small Point, drawn from above, with a faint line, which declined to the left, as if to indicate or show the Point, which otherwise, in a continued line of writing, might lie hid. This is the more credible, because sometimes, at the end of the little line, employed to denote m, at the faint Point usually added to it, a similar line was drawn cross in this manner |. Without all doubt, it was drawn perpendicularly, and not horizontally (as is now, indeed, also done in the Point of Admiration), because, in a continued succession of letters, the proximity and form did not admit of an horizontal or straight line. Another method of interpunctuation is observable in the third Constitution before the Pandect, besides the aforesaid Comma, which is also there frequently used, that is to say, the letter i, with two dots, instead of one over it, and

[m] Digest, lib. 4, tit. 2. Gothofr. col. 110.

once, also, the exact modern Comma; and there, also, the former line begins to be curled, like a modern Comma with two dots over it: these certainly are of the 14th century, to which period various corrections seem referable.

Lastly, single or solitary Points are inserted in some of the laws. But, if there is any ground for conjecture, it may be supposed that these were partly put in by some one reading it over attentively, who, laying down his pen, has stopped, and, as it seems, marked how far in reading he had proceeded, while he considered, or read over again, the former parts. In some places it may also be conceived, that a word or period, on which the hinge of that question for which it was consulted, turned, might be distinguished with a Point, or mark of that kind, that it might again the more easily be found by the person consulting it. So, for example, l. 6, sect. 3, 'De negot. gest.[n],' one recent point is found between the words 'non mei 'contemplatione,' and those 'sed sui lucri causa:' as to which, it should seem that there was some controversy then on foot. So, also, after 'deliquit,' l. 35, in the same place[o], and also l. 20, at the end, 'De do. ma.[p],' after 'in rem domini,' and so elsewhere. Again, other points are plainly superabundant, and have, as far as it can be perceived,

[n] Digest, lib. 3, tit. 5. Gothofr. col. 98.
[o] Digest, lib. 3, tit. 5. Gothofr. col. 104.
[p] Digest, lib. 4, tit. 3. Gothofr. col. 120.

no meaning or use; as if by chance or caprice they had been introduced into the Florentine manuscript [q]. Some of these occur below, and some above the letters: others are intermixed among the writing itself, no regular method, as to situation or form, being observed. Some, also, of these Points occur in small numbers together, some in moderate numbers, while others are found to consist of several collected and accumulated together.

Among the modern separations and divisions of the writing or distinctions, and critical marks, is also to be reckoned the mark of a Paragraph, which itself is sometimes introduced into the Florentine manuscript, as well in the margin, as more especially in the context. The origin of the Paragraph is Greek, as its name plainly shows: but '*παράγραφειν*' means nothing more than 'ad-'scribere;' and thence comes '*παράγραφος*, ad-'scriptus,' namely, *χαρακτὴρ*. But the Greeks rather prefer speaking in the feminine, *παραγραφὴ*, substantively, that is to say, 'adscriptio, adnota-'tio.' Isocrates, *Περὶ αντιδόσ*, says, '*Αὐξάμενος ἀπὸ* '*τῆς Παραγραφῆς ἀνάγνωθι τὰ περὶ ἡγεμονίας.*'—'Inci-'piens a Paragrapho recita quæ ad præfecturam 'pertinent.' But *παραγραφὴ* means, also, 'Præ-

[q] Mere dots or marks like these, will not always, it is true, point out the reason for which they were introduced; but that they had a meaning, and were not the effect of chance or caprice, is extremely clear. Probably, they might be private marks of some one who consulted it, intended to be, as no doubt they were, understood by himself, but by no one else.

'scriptio, Exceptio;' because, perhaps, the exceptions were immediately written under, and followed the decrees. At Rome, indeed, in decisions of the strict law, the prætor added to the formula 'Extra quam si,' &c. As to what concerns the form of the Paragraph, that, from its nature and the meaning of the word, might be various, since every mark and every character written, might be called a Paragraph. But, in his time, Isidorus teaches that the figure of the Paragraph was angular[r]. To this, the marks of Paragraphs in the Florentine manuscript nearly approach, which are formed, as appears from a cut given by Brencman, like the small Roman p, with a sloping line from right to left, drawn through its head and front line. But this figure, Brencman says, with a very little alteration, might easily be converted into one like the letter S, as if it were composed of two semicircles fronting each other, and touching in the middle; and lastly to the modern §. However, as to the early and more simple form, which is angular, many have formed conjectures. It may be thought half of the letter Π, thus Γ, with a cross line brought down in a sloping direction, that it might

[r] Brencman has inserted a cut, to show the form, which, for want of a proper type to represent it, could not be here inserted. A verbal description will perhaps, however, answer the purpose of conveying an adequate idea. Its nearest resemblance is the capital Greek Γ, with a sloping line to connect the horizontal and perpendicular, which makes it completely that of a gibbet.

not be confounded with Gamma; but Π is the initial letter of the word Παράγραφος. This was therefore wisely imitated in the Pandect, where the true Latin P, made with a longer tail, and a cross line brought sloping down from the top, as a mark of an abbreviation, occurs. The reason why the whole Π was not placed, might be for the sake of contraction, lest it should occupy too much space.

It has been before remarked, as to the Points, that, on account of the difficulty of reading and searching, where the writing was one continued line, some of them seem to have been placed there by persons consulting the manuscript; but others, also, these same persons seem to have placed there, for their own use, for the sake of a particular passage, in order that they might more readily find it again. It appears that some of them, moreover, were intended to point out passages particularly remarkable, which had been found in reading it, especially where a fault was suspected, or the place was not understood, or was really corrupt. Again, also, it has been already shown, that some persons, in gratitude, interpunctuated the context in reading it, and separated the context by the mark the Paragraph.

In reading over authors, the ancients also placed, in the margin, marks of approbation or disapprobation, or other indications, to point out a place in other respects remarkable. Many Greek manuscripts show this, in which, in an old hand,

is written 'ση,' that is to say, the beginning of 'σημιῶσαι,' signare, notare; some also wrote 'σησαι,' as we moderns use to do 'N^a.' and 'N. B.' conjoined into one, by making the last line of the N serve also for the upright stroke of the B: so, therefore, in a barbarous age, were placed in the Pandect, not in one place only, marks, compounded in a variety of ways of the four letters, N, O, T, A, but so constructed, that they could not here be represented by the printer's types. For the purpose of pointing out faulty places, or those suspected, or difficult to be understood, they seem to have used two marginal notes; these were, the letter m, with a small stroke before and after, and one over its head, and the figure 9, with a small stroke over it. The first, which, as Brencman observes, resembles m, with a small stroke on each side, seems to denote 'mendum, a fault.' So, l. 42 and 43, 'De rei vind.[r]' and elsewhere; and more fully than that above, l. 38, 'Mandati[s],' there is a double mark, thus, $\frac{-/-}{m}$ $\frac{-/-}{m}$, as if it was intended for 'mendum mendum,' that is to say, 'magnum 'mendum,' a great fault. And there is another, again, with one m only, before l. 44, in the same place[t]. But, on account of the Gothic form of this m, that note seems older than the others, although it is difficult to say that it is as old as the time of the ordinary Corrector of the Pandects;

[r] Digest, lib. 6, tit. 1. Gothofr. col. 204.
[s] Digest, lib. 17, tit. 1. Gothofr. col. 509.
[t] Digest, lib. 17, tit. 1. Gothofr. col. 509.

or that, therefore, he should be accused of gross negligence. Perhaps, which is probable, an old possessor of the manuscript has read it over in those places more diligently, and has left these traces of his accuracy. The latter note is of a more recent age, and is only seen in some certain places; and there it occurs very frequently. So, l. 5 and 6; l. 27, sect. 2; l. 38, 'De minorib.[u],' &c. But as, in the common method of abbreviation, '9,' for 'con,' is used, it may be the beginning of the word 'considerandum,' as if this place were to be weighed and examined more diligently.

Of the other notes of abbreviation and marginal notes, no explanation can be given; so various are they in form, and so different the places in which they occur; just, for instance, as if every one consulting it had made use of his own particular mark, and in places favouring his own cause, without any relation to the book itself, or common jurisprudence in general. Among these, however, nothing is more frequent than the form of the cross; but its figure and size, and sometimes its place and situation, are extremely different. It is imagined that the places, opposite to which they occur, created some difficulty to the readers; or, as Brencman, p. 190, quaintly remarks, 'crucem 'figerunt legentibus.' But they are accustomed, generally, to be placed in the outer margin, as if they were intended to mark the best part in the

[u] Digest, lib. 4, tit. 4. Gothofr. col. 124, 130, 132.

subjects. In one or two places, a larger cross, in red colour, is erected in the middle of the margin, but which concerns the Copyists, as has been said, when their follies were examined. In the context of the letters itself, and between versicles, the mark or sign of the cross seldom occurs.

Besides crosses and lines, placed in various manners, ϑ also occurs opposite l. 7, ‘ Quod met. ‘ cau.[x] ;’ and, which is very singular, l. 9, sect. 2, ‘ De contrah. empt.[y],’ before ‘ ουσια,’ in a Lombard hand (as other written words show), in the outer margin, is found a mark, which, from its irregular form, it is impossible to describe, and, indeed, it is needless to do so. It is used instead of the word ‘ Grec.’ which usually denotes a Greek passage. But, that the remarkable simplicity and unskilfulness of these ages may more plainly appear, they sometimes have placed, between the verses and over proper names, the letters, n. p.; that is to say, ‘ nomen proprium,’ that it might not be confounded with common appellatives; for, as to writing ‘ Grec.’ to denote Greek passages, the Copyists may be pardoned on account of the ambiguity of the letters. Indeed, l. 5, ‘ Quod met. ‘ cau.[z],’ over ‘ Labeo,’ and l. 7, in the same place[a],

[x] Digest, lib. 4, tit. 2. Gothofr. col. 110.

[y] Digest, lib. 18, tit. 1. Gothofr. col. 534.

[z] Digest, lib. 4, tit. 2. Gothofr. col. 110.

[a] Ibid. But in this last place, in the ‘ Corpus Juris Civilis,’ by Gothofred, the passage does not read Pedius, but Petrus.

above ‘ Pedius,’ ‘ n. p.’ are written in small letters, that the words, in the line above, might not suffer from contact. But elsewhere than in that chapter, it will scarcely be found that the interlineary explanation seems to be from any of the more rude persons [b].

[b] Brencman, p. 159, &c. and the authorities there cited throughout.

SECTION XXVI.

Supposed Authority of Grammarians not to be admitted or received.

Aristotle's contradictory opinions as to Iambic.—Objections to them, and the contradictions pointed out.—Terentianus Maurus's definition of Iambic verse censured.—His account of Trochaic catalectic reprehended.—His description of the Iambic in another place.—His account of Scazontic Iambic. —Of Iambic catalectic Tetrameter.—Objections to all these. —Plotius, his description of the Palimbacchiac.—Objections to it.—Mallius Theodorus's opinion as to Choriambic—Censured.—Diomedes, his sentiments as to Iambic.—His opinion on Trochaic.—Another passage from him on Trochaic.—Objections to these.—Victorinus, his opinion on Choriambic.—Objections to it.—His sentiments on Ionic. —Objections to them.—His opinion on Phalæcian.—Objection to it.—His opinion as to the admission of the Trochee with the Iambus.—Remarks on it.—Several other instances of erroneous descriptions from Servius and Victorinus.—An instance from Suidas.—Cæsura claimed as a Licence for a long syllable—But the Cæsura and Licence fall in different places.—Remarks on the lines themselves.—All the above-mentioned instances may be corrected by a small alteration.—Licence of making a diphthong short before a vowel not allowable.—The instance explained.—Contraction of two vowels unjustly claimed in a particular instance.—A line in Homer corrected.—Dividing one word at the end of a line absurd.—Rejection of the letter S before a consonant not justifiable.—The supposed instance is read differently in different copies, and free from any Licence.—Some supposed instances of Licences in Juvenal and Virgil explained.

It is not here intended to examine the fact of the ignorance or learning of the ancient Grammarians, on the extended question of literature in general; because that, in effect, would be nothing short of writing a literary history of the middle ages at large; but the sole object of inquiry shall here be confined to exhibiting, with remarks on them, the sentiments of some of the most celebrated authors, on the point of Versification, which alone concerns the present work, in order to prevent an unreasonable reliance on the authority of the Grammarians.

Aristotle himself, speaking of the Margites of Homer, which he describes as a satyrical poem, though it is since known to be spurious [c], says, that Iambic was well suited to it, because, in this kind of verse, mutual reproaches were accustomed to be uttered [d]. When he speaks of Tragedy, he

[c] 'Et tamen spurius ille Margites, de quo Hephæstion, 'p. 67, Marius Victorinus, Tzetzes, Chil. iv. 861, vi. Hist. 62, 'loqui videntur, habuisse dicitur versus Iambicos, nullo certo 'ordine, aut numero, Hexametris interpositos.'—Aristot. De Poetice, edit. Tyrwhitt, 8vo. Oxon. 1794, p. 127, in a note on Sect. 7.

[d] 'Τῶν μὲν οὖν πρὸ Ομήρου οὐδενὸς ἔχομεν εἰπεῖν τοιοῦτον ποίημα· εἰκὸς δὲ 'εἶναι πολλούς. ἀπὸ δὲ Ομήρου ἀρξαμένοις, ἐστιν· οἷον, ἐκείνου ὁ Μαργειτης, 'καὶ τὰ τοιαῦτα, ἐν οἷς καὶ τὸ ἁρμόττον ἰαμβεῖον ἦλθε μέτρον· διὸ καὶ 'ἰαμβεῖον καλεῖται νῦν, ὅτι ἐν τῷ μέτρῳ τούτῳ ἰάμβιζον ἀλλήλους.'— 'Ante ætatem Homeri, non possumus tale cujusquam Poema 'commemorare, fortasse vero multa extiterunt: ducto autem 'initio ab Homero, præsto est nobis ejusmodi poema, exempli 'gratia, Margites ejus, et similia; quibus convenientius vide-

relates that the metre in that was changed from Tetrameter to Iambic, as better suiting its dignity, and because it more resembled common dialogue[e]; and yet, in his book 'De Rhetorice,' he expressly asserts, that the Iambus is to be avoided, as being mean, and the very conversation of the vulgar, and not fit for the style of public speaking, which ought to be more grand and elevated[f].

Now, if Iambic suited the Margites, because it was fit for railing, it certainly could not agree with Tragedy, where no such object existed; nor, if the Iambus was mean, and the very conversation of the vulgar, and unfit for public speaking, which ought to be more grand and elevated, could it suit the dignity of Tragedy, which requires a still higher degree of elevated and lofty language, than even public speaking itself.

'batur metrum Iambicum, quapropter nunc etiam vocatur Iam-'bicum, eo quod hoc metro convicia mutuo fundebant.'—Arist. De Poetica, edit. Oxon. 1760, p. 6 & 57.

[e] 'Ἔτι δὲ μέγεθ ς ἐκ μικρῶν μύθων καὶ λέξεως γελοίας, διὰ τὸ ἐκ 'σατυρικὸ μεταβαλεῖν ὀψὲ ἀπεσεμνύθη· τὸ τε μέτρον ἐκ τετραμέτρω ἰαμ-'βεῖον ἐγένετο. λέξεως δὲ γενομένης, αυτὴ ἡ φύσις τὸ οἰκεῖόν μέτρον εὗρε· 'μάλιστα γὰρ λεκτικὸν τῶν μέτρων τὸ ἰαμβεῖόν εστι.'—'Porro autem 'magnitudo a vilibus fabulis et dictione ridicula sero fiebat illus-'trior, eo quod immutatio facta fuit a Satyrica Poesi: metrum 'etiam ex Tetrametro redditum erat Iambicum. Instituta au-'tem dictione, ipsa Natura proprium metrum invenit; omnium 'enim metrorum maxime colloquio accommodatum est Iambi-'cum.'—Aristot. De Poetica, edit. Oxon. 1760, p. 7 & 59.

[f] '"Ο δὲ Ἴαμβος, αὐτὴ ἐστιν ἡ λεξις ἡ των πολλῶν.—'Iambus autem, 'est ipsa vulgi locutio, *quæ humilior est.*'—Aristot. De Rhetorice, edit. Goulston, 4to. Lond. 1696, p. 105.

Terentianus Maurus, when mentioning the feet which the Iambic verse will receive, says, it will not receive the Trochee, because the first syllable is long in the Trochee, and short in the Iambus[g]; and yet he admits the Dactyl and Spondee, which are still more unlike[h]. The admission of these is not doubted, and the question of the admissibility of the Trochee, in the original state of the Iambic, it is supposed, has been already decided[i]; but his reason is evidently absurd, as the cause he has assigned for excluding the Trochee, bears still stronger against the Dactyl and Spondee, which he confesses to be admissible.

The same author, col. 2434, speaks of Tetrameter Iambic, which he calls 'Quadratus Iambicus;' and then proceeds to describe Trochaic catalectic, in the following words:

'*Trochaicus catalecticus qui fiat.*
'Si dempta prima syllaba adjecto pedi est,

[g] 'Quid? non Trochæus temporum est æque trium?
'Est; sed Trochæo longa prior syllaba:
'Brevis autem Iambo, longa post; cui non potest
'Longam Trochæus subdere, et brevem suam
'Brevi sequentis, qua fit hoc Iambicum;
'En cur Iambo non Trochæus serviat;
'Qui metron ipse copulat Trochaicum:
'Præbetque nomen, ut loquemur postmodum.'
Terentianus Maurus, edit. Putsch. col. 2432.

[h] 'Spondeon, et quos iste pes ex se creat,
'Admiscuerunt, impari tamen loco.'
Ibid. col. 2432, speaking of the Iambic.
This will clearly justify the Spondee, Dactyl, Anapæst, Proceleusma, and Amphibrachys

[i] See Section X.

'Quem de duobus esse Iambis perspicis:
'Quod hinc remansit, Creticum reddit pedem:
"Est celer phaselus ille quem videtis hospites."
'Quia prima quum sit dempta Iambo duplici,
'Longam relinqui convenit post alterum
'Manere Iambum, qui brevem et longum suas
'Jungens priori perficit dictam pedem.
'Sic Creticum si quis velit disjungere,
'Fiet Trochæus, longa et una syllaba.'

The same author thus speaks of the Iambic, col. 2434:

'Spondeos autem si sequetur Creticum,
'Habere primum quem potest Iambicus,
'(Nam primus ipse est separato Cretico)
'Vel tertio locetur, aut quinto pede:
'Seriem Trochæi jam labare perspicis.'

Again, col. 2436, he gives the mode of forming the Scazontic Iambic.

'*Iambicus hipponacteus claudicans, qui fiat.*
'Æque et Trimetro junxit Hipponax pedem
'Novissimum trisyllabum ex prima brevi,
'Longis duabus: antibacchio nomen est.
'Exemplar ejus tale possis fingere:
'Phaselus ille quem videtis hospites sabinus:
'Quadratus ut sit, parte ab ima claudicat.'

The following method is also given by the same author, col. 2437, for forming the Iambic catalectic Trimeter, which in fact converts it into Trochaic, as it is now understood. But it is singular, that Terentianus Maurus does not treat it as Trochaic, and as a distinct sort from Iambic; but he

expressly still terms it Iambic, and says, in fact, that the catalexis or defect is not at the end, but the beginning, which would justify the assertion, that Iambic and Trochaic are in substance really the same, a point which has already been shown on a much better ground[i].

> ' *Iambicus Trimetrus acephalus qui fiat.*
> ' Sed et Trimetrus (ut quadratus) hic potest
> ' Acephalos esse prima quando demitur:
> ' Fierique primus pes et istic Creticus.'

To every one of these, there is this substantial objection, that, in the very mode of scanning, which, to make these verses Iambic, such persons as think them so must use, whether by metres or feet, neither the Cretic, nor Antibacchius, as he calls the Bacchius above, ever occurs, and that it is absurd to describe a verse in a different manner from that in which it appears when rightly scanned.

Plotius, edit. Putsch. col. 2643, mentions the Palimbacchiac Comic Trimeter, which he describes as containing an Anapæst, an Iambus, a Dactyl, and three Iambuses[k]. This, it is true, makes it a Trimeter; but it is by scanning it as an

[i] See Section X.

[k] ' Palimbacchium Comicum Trimetrum acatalecticum fit ' hoc modo. Primo pede Anapæsto, secundo Iambo, tertio ' Dactylo, tribus Iambis, sed novissima syllaba indifferens, in- ' venitur enim Pyrrhichius, qui per communem syllabam finit ' partem orationis.'—Plotius, edit. Putsch. col. 2643.

Iambic, in which all idea of its original form is lost. The line which he gives is,

'Δίδυμος | ποθ' ἡ|μῖν πε|ρί|τυχεν ὁ μυ|σικος.'

But the instance, as given by himself, fails, when an attempt is made to scan it by the feet, which he has described. It ought, most manifestly, to be thus scanned:

Δίδυμος ποθ' | ἡμῖν πε|ρί|τυχεν ο μυ|σικος.

This latter mode produces the Palimbacchius, from which this sort has its name; but it is evident that the Greek verse is really a Tetrameter, and not a Trimeter; and it does not appear, from the quantities he has mentioned, that he could have intended the Latin line, which is so very different, as an example.

Mallius Theodorus[1], speaking of Choriambic verse, says, it is conveniently formed of three Choriambuses, a Dactyl, and Spondee, or a Trochee. But why may not this be more properly described as four Choriambuses and a syllable?

Diomedes, edit. Putsch, col. 503, speaking 'De Iambico,' says, 'In Comœdia quemcunque 'ex his in sinistris, Tribrachyn, Pyrrhichium, et 'seipsum, aliquando in secundo et sexto loco, et

[1] Fl. Mallius, sc. Manlius Theodorus, lived A. D. 399.—Saxii Onom. first edit. p. 28.

'Anapæstum et Proceleusmaticum. Quarto vero, 'aut ipse aut Proceleusmaticus debet esse, magis 'in quantum potest, ipse Catalexin facit in Bac-'chio.'

It is well known, that, in the Iambic, the Pyrrhichius, which is only two short syllables, and consequently less in value than the Iambus, can be admitted no where but in the last foot of an acatalectic verse, where it passes for an Iambus, because the last syllable at the end of the verse is common.

The same author, col. 504, treating 'De Tro-'chaico,' says, 'Catalexin facit aut in Amphima-'cro, aut in Epitrito quarto.'

Again, the same author, col. 508, speaking also 'De Trochaico,' says, 'Hic fit cum ad Iam-'bici veri principium additur pes trisyllabus Am-'phimacrus.'

The same objection applies to all these three instances from Diomedes, but particularly to this last, as has been already before noticed with respect to Terentianus Maurus: for, in correctly scanning these lines, of which Diomedes speaks, neither the Bacchius Amphimacer, nor Epitritus quartus, would ever occur.

Victorinus, col. 2532, thus expresses himself, 'De Choriambico Metro:'—'Cujus etiam conclu-'sione finiri præcipue studium, ut est hoc' [the example which he gives], 'quod habet duas Iam-'bicas priores conjugationes, tertiam Choriambum, 'ultima Iambicam clausulam.—Recipit autem Tri-

'brachyn, eo quod ex Iambo vel Trochæo solutis 'nascitur.' Any one would imagine from this, that the Tribrachys was intended as equivalent to one of the Iambic conjugations; or, at least, that, as he measures above by Iambic conjugations, which are combinations of two Iambic feet each, he did not here adopt another method. But the Tribrachys is only equivalent to one Iambus, and, consequently, is but one half of the measure which he had before used.

The same author, Victorinus, col. 2537 (it should be 2536), treating 'De Metro Ionico,' uses these words: 'Recipit hoc metrum Trochaicas 'Bases, id est, duplicem Trochæum, qui totidem 'temporum est, sicut Iambica Basis, Choriambi-'cam et Anapæsticam, quod fieri dicunt sed et 'vocant κατα συμπαθειν. Similiter Anapæstum et 'Pyrrhichium geminatos recipit.' This cannot be correct, as it stands; for the Choriambus is equal to two Iambuses, and so is the Ionicus, whether Major or Minor, and the Anapæst is received instead of one Iambus only, and considered as an exchange for the Spondee.

Victorinus, also, col. 2566, speaking 'De Pha-'læcio Metro,' says, 'Recipit autem Spondeum, 'Choriambum, Iambum, et syllabam.' This is an unequal and irregular mode of division; for the Choriambus is a double foot, and would pass for twice as much as the Spondee; and so it is also with respect to the Iambus. To make the division, as nearly as possible, equal, which is always a

point of material importance, the verse ought to be scanned thus: a Molossus, a Pyrrhichius and Trochee conjoined, and a Spondee or Trochee.

The same author, Victorinus, again, col. 2571, says, 'Nam ubicunque syllaba longa est, ibi duæ 'breves poni possunt, excepta sede ultima, qua 'pes sextus clauditur, qui semper aut Iambus esse 'debet aut Pariambus, quo fit ut longissimus ver-'sus in eo septemdecim est syllabarum, temporum 'vero totidem, quot et is qui constat e duodecim 'syllabis, qua lege recipit Tribrachyn, etiam Tro-'chæum simili temporum mensura admitti potu-'isset, quippe cum uterque eorum tribus tempo-'ribus censeantur, sed ne copulatio Trochæi cum 'Iambo alterius metri speciem induceret, quæ aut 'Choriambo aut Ionico, adempta prima brevi qua 'Iambus incipit, subsistere videretur, omissum 'est.' This passage is here given as pointed in Putschius's edition; but it is so corrupt, in that particular, as not to be intelligible. Instead of a comma after 'syllabis,' there ought to be a full point, and 'qua' should begin with a capital letter. That part of the passage which, with what follows it, is all that is material on the present occasion, will therefore stand thus: 'Qua lege reci-'pit Tribrachyn, etiam Trochæum, simili tempo-'rum mensura, admitti potuisset,' &c. Pointing it in this manner, will make sense of that part of the passage, the substance of which is, to say, that, by the same rule which admits the Tribrachys, the Trochee, which is equal in value, might

have been received; but, lest the Choriambic, or Ionic metre, should be thus introduced by the copulation of the Trochee with the Iambus, the first short syllable, with which the Iambus begins, is taken away.

To this absurd passage it is sufficient to answer, that the process here mentioned, of the existence of which there are not, in fact, the smallest traces, has for its object, the intention of rendering the Choriambus, in the foot spoken of, a Cretic; but the Cretic is not of the same value with any metre in the Iambic, and is therefore not admissible; nor is there, indeed, the appearance of any process in the whole by which the syllable he speaks of, is actually, or can be reasonably, removed.

Multitudes of instances occur, among the writings of the Grammarians, in which, by their absurd method of describing the verses, all idea of their constituent feet is entirely lost; as, instead of enumerating what feet they admit, these writers say they are made up by a conjunction of two or more pieces of different sorts of verse. By this method, which completely shows how little they were acquainted with the true principles on which only a correct system of versification can be formed, they have been led to place verses of this kind under the head of such as consisted of intermixed fragments, and were of no determinate sort [m]. But,

[m] Victorinus, col. 2587, entitles his fourth book 'Liber 'Quartus, De connexis inter se atque inconnexis, quæ Græci

had they known how to have scanned them, which they evidently did not, it would have been found, that these verses were of a regular species, and that the disparity between the feet or metres was considerably less than that which they had not scrupled to allow as reasonable and admissible in the case of Iambic and Trochaic. Of these, the following are some specimens:

'Saturnium constat Dimetro Iambico catalecto 'et Ithyphallico, ut est hoc,

'Isis pererrat orbem crinibus, profusis[n].'

But this is really a Bacchiac Tetrameter, and to be scanned thus:

Isis per|errat or|bem crini|bus profusis.

'Archilochium constat Partheniaco et Ithy-'phallico, ut est hoc,

'Remeavit ab arce tyrannus vultibus cruentis[o].'

This also is Bacchiac Tetrameter, and the following is the right mode of scanning it:

Remeavit ab | arce tyran|nus vulti|bus cruentis.

'Asclepiadeium constat Spondeo, duobus Cho-'riambis, et Pyrrhichio, ut est hoc,

'ασυναρτητα, vocant pragmaticus;' and Hephæstion, edit. Pauw, p. 48, has a chapter or section, entitled 'Περι ασυναρτητων.'

[n] Servius, edit. Putsch. col. 1825.

[o] Ibid. col. 1825.

'Vitæ pars melior quam cito labitur [p].'

But this is also Bacchiac Tetrameter, and requires to be thus scanned:

Vitæ pars | melior quam | cito labi|tur.

'Archilochium constat penthemimeri Dac-
'tylica, et Dimetro Iambico, ut est hoc,

'Sydera cuncta micant decore lucis aureo [q].'

This, like the others, is also Bacchiac Tetrameter, and ought to be thus scanned:

Sydera cunc|ta micant de|core lucis | aureo.

'Archilochium constat Dimetro Iambico, et
'penthemimeri Dactylica, ut est hoc,

'Indi Lyæo dediti tympana jam quatiunt [r].'

This is also a Bacchiac Tetrameter, when properly scanned, thus:

Indi Ly|æo dedi|ti tympana | jam quatiunt.

It is worthy of remark, that the appellations here bestowed on these verses, by Servius, are by no means definite, or such as to characterize them precisely; for three of them are attributed to Archilochus, which yet, as described above, by Servius, all differ from each other. Servius, it is clear, did not understand of what kind they were,

[p] Servius, edit. Putsch. col. 1824.
[q] Ibid. col. 1826. [r] Ibid. col. 1826.

and, consequently, was unable to reduce them to any thing like regularity; but the real fact is, that they are all either Bacchiac, or of some one of those kinds, consisting of the musical sesquialteral proportion of three to two; but admitting also, as all those sorts do, metres of six times also in exchange. The same may be said of several others, which he has placed in the same chapter, as being, in his idea, verses with confused metres. Every one, whose opinion on the subject is entitled to any attention, must know, what indeed is self-evident, that, in scanning a verse, that method is always to be preferred, which will render the metres most nearly equal with each other; and all these verses, on experiment, will be found to consist of feet or metres equal in value, either to five, at least, or, at most, to six short syllables. The disparity, therefore, is but as five to six, which is less than that acknowledged and allowed by these very persons, the Grammarians, in Iambic and Trochaic. This will appear from scanning the verses correctly, which, for that very purpose, is here done.

Isis per|errat or|bem crini|bus profusis
Remeavit ab | arce tyran|nus vulti|bus cruentis
Vitæ pars | melior quam | cito la|bitur
Sydera cunc|ta micant de|core lucis | aureo
Indi Ly|æo dedi|ti tympana | jam quatiunt.

Victorinus, col. 2506, speaking, as it seems, of the Trochaic, says, ‘ Nam Iambico versui, ut est,

‘ Paratus omne Cæsaris periculum,

'si adjeceris longam, efficies Trochaicum, ut,

'O paratus omne Cæsaris periculum.

'Rursus Trochaico si detrahas primam syllabam 'Iambicum efficies, velut est,

'Celer Phaselus ille quem videtis.'

He ought here to have said, at which end the addition to the Iambic was to be made, and whether the verse intended to be added to, should be catalectic or acatalectic. The fact is, the addition must be made at the beginning; and so must the rejection of the syllable, to change a verse from Trochaic to Iambic. The verse, to be added to, must be catalectic, and that detracted from acatalectic.

The same author, Victorinus, col. 2508, speaking 'De tome sive incisione versuum,' which is, in fact, what is understood by the Cæsura, directs, in the case of Heroic verse, that this pause should be sought for after the syllable beyond the second foot, or after that beyond the third foot; and then says, 'Nam si harum neu-'tram inveneris, tertium Trochæum in versu con-'quires: id est, Penthemimeren dissyllabo clau-'sam, ut est,

'Infandum regina.

'Nam percussis duobus pedibus, tertius pes Tro-'chæus est, "gina," cui conjuncta brevis "ju," 'secundum legem versus Hexametri Dactylum 'complet "bes," autem syllaba et sensum supe-'rioris coli integrat, ut fiat hephthemimeres, et

'sequentis pedis initium inducit.' When he speaks of the third Trochee, the reader naturally expects to find, that two Trochees have preceded; but it is no such thing. He means to say, that, taking so much of the third foot, which is a Dactyl, as constitutes a Trochee, that is to say, the two first syllables, that is the place for the Cæsura; but he talks absurdly, and contrary to the fact, when he says the third foot is a Trochee; because it is evident that foot is a Dactyl, of which a Trochee is only a part. In scanning the Heroic, the Trochee never occurs; and it is the most absurd of all methods, and tends, more than any other mode whatever, to the destruction of all knowledge of scanning and metre, to describe verses by feet, which do not occur in the scanning[s].

To these, it cannot be foreign to the subject, to add some more modern instances; because, although they do not proceed from the ancient Grammarians, they yet concern those who have undertaken to lay down rules, and teach the prin-

[s] In addition to what has been already said, to show how little trust can be placed on the judgment of ancient Critics, Grammarians, and Lexicographers, the following passage from Suidas, art. Ιαμβιζω, is inserted: 'Ἰαμβίζω. Ἰαμβιζειν, τὸ ὑβρίζειν. 'ὡς γὰρ ὁ ἴαμβος ἐκ βραχειῖας καὶ μακρᾶς. ἕτω δε ἡ ὕβρις ἐξ ὀλίγω ἀρχο-'μένη, πρόεισιν μέθι μεῖζον. καὶ Ὅμηρος, ἦτ' ὀλίγη μεν τὰ πρῶτα.'—Suidas, art. Ιαμβιζω, edit. Basileæ, 1544. In English thus: Ιαμβιζω, Ιαμβιζειν, to reproach. For, as the Iambus consists of a short and a long syllable; so reproaches, beginning from a small original, proceed to greater extent; and Homer says, that the earliest things were small.

ciples of Versification; and the authority of these persons may, perhaps, be relied on, though very undeservedly, by those who have not taken the pains to examine the point accurately.

The Cæsura, or pause, in a verse, is often claimed as a justification for making a short syllable long, in the place where the Cæsura occurs[t]; and the following are given as instances:

'Pectoribus inhians spirantia consulit exta[u]'
'Omnia vincit amor et nos cedamus amori[x]'
'Ille latus niveum molli fultus hyacintho[y]'
'Graius homo infectos linquens profugus hymenæos[z].'

But in the first, third, and fourth lines, the Cæsura does not fall in the same place with the Licence. In the first instance, the Cæsura falls in the middle of the third foot, but the Licence in the second.

Pectori|bus inhi|ans——spi|rantia | consulit | exta

In the third instance, the Cæsura is in the middle of the third foot, the Licence in the middle of the fifth.

Ille la|tus nive|um——mol|li ful|tus hya|cintho

[t] Lat. Gram. p. 127. Ruddiman, p. 137.

[u] Virg. Æn. lib. 4. v. 64. Lat. Gram. p. 127. Ruddiman, p. 137.

[x] Virg. Bucol. Ecl. 10, v. 69. Lat. Gram. p. 127. Ruddiman, p. 137.

[y] Virg. Bucol. Ecl. 6, v. 53. Lat. Gram. p. 128. Ruddiman, p. 137.

[z] Virg. Æn. l. 10, v. 720. Ruddiman, p. 137.

And in the fourth, the Cæsura falls, either in the middle of the third, or the middle of the fourth foot, and the Licence in the fifth.

Graius ho|mo infec|tos——lin|quens profu|gus hyme|næos

Or,

Graius ho|mo infec|tos lin|quens——profu|gus hyme|næos

Had any collection of various readings from manuscripts and early editions, where any such had been consulted, been made and preserved in print by the editors of the classics[a], merely to show how the copies differed, and, without meaning to decide on their merit, as that might have induced them to reject many that might have been of use; or, had an opportunity occurred of consulting ancient manuscripts on this point, it might

[a] Dr. Leng, afterwards Bishop of Norwich, the editor of the quarto edition of Terence, printed at Cambridge in 1701, speaks, p. 476, of having collated several ancient copies, and says that the book which contained those collations, he should take care should be deposited in the library of Catharine Hall, Cambridge, where any one might easily see why he preferred any one reading to another. Bentley, in his 'Remarks on Collins's 'Discourse of Free-Thinking,' p. 66, speaks of having collected 20,000 various readings of passages in Terence, as appears from the following words in 'Fabricii Bibliotheca Latina,' edit. Ernesti, 8vo. Lipsiæ, 1773, vol. i. p. 53, 'Nam Richardus Bent-'leius, in parte prima Observationum Anglica editarum lingua, 'adversus Antonii Collini Libellum pro Licentia Cogitandi vul-'gatum, pag. 66, testatur se collatis variis Codicibus, notasse 'farraginem variarum lectionum ad vicies mille;' but it does not seem that it was known what afterwards became of these collations.

perhaps have been found, that, in some, the foregoing lines might have stood in the following manner, by which all necessity for Licence is avoided; as they all by the change fall within the rule:

Inhians pectoribus spirantia consulit exta
Omnia vincit amor nos et cedamus amori
Ille latus niveum fultus mollibus hyacinthis
Graius homo infectos profugus linquens hymenæos.

So as to these:

Ferte citi flammas date tela scandite muros[b]
Et succus pecori et lac subducitur agnis[c]
Posthabita coluisse Samo hic illius arma[d]
Corporum officium est quoniam premere omnia deorsum[e]
Si quid nostra tuis adjicit vexatio rebus[f]
Ter sunt conati imponere Pelio Ossam[g]

no necessity for Licences occurs, if the above lines are read as follow:

Ferte citi flammas date tela et scandite muros[h]
Et succus pecori lac et subducitur agnis

[b] Virgil, Æn. lib. 9, v. 37, as cited by Ruddiman, 147.
[c] Virgil, Bucol. Æcl. 3, v. 6. Ruddiman, 139.
[d] Virgil, Æn. lib. 1, v. 16. Ruddiman, 139.
[e] Lucretius, as cited by Ruddiman, 139.
[f] Martial, as cited by Ruddiman, 144.
[g] Virg. Georg. lib. 1, v. 281. Ruddiman, 139.
[h] Maittaire, in his edition of Virgil, edit. 1715, p. 254, gives this line thus:

'Ferte citi ferrum date tela et scandite muros.'

This circumstance was not known when the passage in the text was written; but it is a plain proof that various readings would supply correct lines, instead of faulty ones.

Posthabita coluisse Samo nam hic illius arma[i]
Corporis officium est quoniam premere omne deorsum
Si quid nostra tuis addat vexatio rebus
Ter conati sunt imponere Pelion Ossam[k].

These changes seem so easily suggested by the passages themselves, as to make it probable that the Licences have been conjectural emendations by some Critic or Grammarian of the middle ages, introduced to show his learning; or at least, that, if he really found them in any early copy, he had preferred them to readings where no Licences occurred.

Among other extraordinary violations of quantity, the Grammarians have ventured to assert

[i] When no real objection exists against receiving a proposed change of expression in an author, Virgil, Horace, or Ovid, for instance, it is a very common excuse against admitting it, made by prejudiced persons, that the passage suggested is not the style of those authors, an idea generally conveyed, by saying it is not Virgilian, Horatian, or Ovidian. That no such attempt may be made, as to this line from Virgil, the following line, from the same author, is here given, in which the very same mode of expression occurs:

"Phyllida amo ante alias; nam me discedere flevit."

He might have said 'ea me,' &c. without any injury to the metre, and therefore this is a decided preference of the mode which he has used.

[k] 'Imponere Pelio Ossam,' should evidently be 'Imponere 'Pelion Ossam,' on the principle of 'Ponere coronam in caput.' See Calepin's Dictionary, edit. 1681, art. Pono, 320, col. b. the preposition 'in' governing the accusative case 'Pelion,' and having the same power in composition, in the verb 'imponere,' as it has when separate.

that, in the instance of the Greek Poets, a diphthong is sometimes made short [l], or, as others say, common, before a vowel [m]. The same attempt has been made by them to establish this rule in the case of Latin Poetry also; and one instance given for that purpose, has been the following line from Virgil, which has, for another object, been already cited:

'Insulæ Ionio in magno quas dira Celæno [n].'

The absurdity of the rule in itself, as requiring two Licences on the same syllable, has been already shown, as it has also, that, in reality, it is only the dissolution of the diphthong, the last syllable of which, when this dissolution has taken place, suffers elision, as it ought correctly to do, with the first syllable of the succeeding word [o]. This manifestly appears in the following instance:

Χρυσέω ἀ|νὰ σκήπ|τρω, καὶ ἐ|λίσσετο | πάντας Ἀ|χαιούς [p].'

[l] 'Vocales longæ et diphthongi breves esse possunt pro arbi-'trio, si modo subsequens dictio a vocali aut diphthongo incipiat.' Westminster Greek Grammar, p. 155, before referred to.—'Vocalis brevis, ante longam vel diphthongum, corripitur, nisi 'producatur licentia poetica.'—Ibid. p. 155.

[m] 'Vocales longæ et diphthongi, quando non eliduntur, 'fiunt communes.'—Ruddiman, p. 139.

[n] Virgil, Æn. lib. 3, v. 211. Ruddiman, 139.

[o] See Section IX.

[p] It is necessary to observe, that, in the Westminster Greek Grammar, p. 154, before referred to, there is the following rule: 'Synæresis est duarum syllabarum in unam contractio, ut 'Homerus,

The last syllable of ανα, which Homer, Iliad β. v. 36, makes short in the following line,

'Τὰ φρονέ|ον᷑τ᾽ ἄν᷑ὰ | θυμὸν, ἄ|ρ᾽ ε τελέ|εσθαι ἔ|μελλε,'

is in the former verse rendered long by position; because the next word begins with two consonants, a rule which prevails in the Greek Prosody; and it is to be observed, that this last verse is also an additional authority for the resolution of the diphthong as above mentioned. Virgil has copied this particularity in the following instance:

'Insulæ Ionio in magno quas dira Celæno [q],'

which ought to be thus scanned:

Insula|e Ioni|o in mag|no quas | dira Ce|læno [r];

and in

'Credimus an qui amant ipsi sibi somnia fingunt [s].'

" Χρυσέω ἀνὰ σκήπτρῳ, καὶ ἐλίσσετο πάντας Ἀχαιούς,"

in which this line is produced as an example of a contraction in the first word Χρυσέω; but on this, as on other occasions like it, the Grammarians seem either very blind, or very disingenuous; as they wholly omit to notice that a second Licence would be requisite to prevent an elision with the subsequent vowel.

[q] Virg. Æn. lib. 3, v. 211. Ruddiman, p. 139.

[r] Ralph Winterton, in his Observations on Hesiod, at the end of the Poetæ Minores Græci, in a note on the Operum et Dierum Liber, lib. i. v. 1, remarks that the first word, 'Insulæ,' in this line, loses, by elision, one of its last vowels.

[s] Virg. Bucol. Ecl. 8, v. 108, as cited by Ruddiman, p. 139.

'Qui' being, as a diphthong, divided into two syllables, and the last absorbed in 'amant,' which follows it; but even this, as too great a departure from rule, might be avoided, by reading the line

Credimus anne qui amant ipsi sibi somnia fingunt,

to which there seems no reasonable objection.

Many other similar instances might be produced; but they are all, in like manner, resolutions of the diphthong.

As an example of the contraction of two syllables into one, the following line from Homer, Iliad A, v. 15, is given in the Westminster Greek Grammar, entitled 'Institutio Græcæ Grammatices compendiaria in usum Regiæ Scholæ Westmonasteriensis,' edit. Lond. 1779, p. 154:

Χρυσέω ἀνὰ σκήπτρῳ, καὶ ἐλίσσετο πάντας Ἀχαιούς.

The contraction is supposed to be in the first foot Χρυσεω, to render that a Spondee[t]; but the verse will not then scan; for, if the contraction is made, and the whole diphthong is absorbed, as it must regularly be in the first syllable of ανα, which follows it, the first foot will not be a Spondee, but a Trochee; for the first syllable of ανα is short; as is evident in an example from Homer, Iliad β. v. 36, which has been already inserted. In fact, there is no

[t] 'Synæresis est duarum syllabarum in unam contractio, ut 'Homerus,

"Χρυσέω ἀνὰ σκήπτρῳ, καὶ ἐλίσσετο πάντας Ἀχαιούς."

contraction, and the verse will scan correctly thus, without any violation:

Χρυσέ̆ω ἀ̆ˌνὰ σκή̆π|τρω, καὶ ἐ̆|λίσσετο | πάντας Ἀ̆|χαιὲ̆ς

In the following line in the Iliad, Book A. v. 4:

'Ηρωων αυτες δ' ελωρια τευχε κυνεσσι,'

the Greek Grammar just mentioned, commonly known by the appellation of the Westminster Greek Grammar, edit. Lond. 1779, p. 155, says, that ελωρια, here, is an instance of a short syllable, made long before a liquid[u]; but the fact is not so. Ἐλωρία should be ἠλωρία, or δήλωρία, by uniting the δ' with it, which now stands separate. In the former case it is derived from the verb Αλισκω, or Αλωμι, Capio, which, in its Active Preterite, forms Ηλωκα, and in its Passive Ηλωμαι[x]. To this is added the substantive ριον, which signifies 'Montis cacumen[y],'

[u] 'Vocalis brevis, ante mutam, sequente liquida, communis 'redditur, ut Phocyl.

"Μέτρα δὲ τεῦχε θεοῖσι, τὸ γὰρ μέτρον ἐστιν ἄριστον:"

'Moderata diis præsta, modus enim est optimus.'

'Item ante πτ, κτ, μν, et nonnunquam ante solam liquidam, ut 'Hom.

"Αυτὲς δ' ἐλωρία τεῦχε κυνεσσι:"

'Fecitque ipsos escas canibus.'

[x] Schrevelii Lexicon, art. Αλισκω.

[y] Ibid. art. Ριον: or it might come from Ωρος, mons, which Schrevelius explains in the following manner: 'Ωρος, εος, το, Dor. 'pro ουρος, εος, το, Ion. pro ορος, mons.' Schrevelii Lexicon, art. Ωρος.

and the plural of which is ρια; and from the union of the two is formed the adjective Ηλωριος. Thus compounded and formed, the word would signify, 'Taken in heaps,' and might probably be intended to mean 'Placed, or lying in heaps,' a signification perfectly consistent with the context, where it occurs. In the latter case, the first part of the word is derived from the adverb Δηλως, 'palam, manifesto[z],' which has also, for its original, the verb Δηλοω, 'Declaro, Manifesto, Notum facio[a];' the Perfect Tense of the Indicative Mood of which is, in the Active Voice, Δεδηλωκα, and the First Indefinite, εδηλωθην[b]. The latter part of the word is the plural from the same substantive, ριον, 'Montis cacumen.' If formed according to this last etymology, δηλωρια would express 'Things openly exposed in heaps,' or, more familiarly, 'Things exposed to the open air in heaps.' It is evident that, in either of these cases, the first syllable, as being written with an η, is naturally long, and therefore no Licence is necessary.

The Grammarians have also assumed to themselves a Licence, particularly in the case of the Lyric and Tragic Poets among the Greeks, of dividing the last word of a verse into two, and transferring some of its last syllables to the beginning of the next line. This frequently occurs in their divisions of the verses of Pindar, Sophocles, and

[z] Schrevelii Lexicon, art. Δηλως.
[a] Ibid. art. Δηλοω. [b] Ibid.

Aristophanes; but it arises from a misconception, which will be found stated and accounted for in a subsequent Section of the present Inquiry; and it is, in itself, so repugnant to all ideas of the value of Poetry, or the excellence of versification, as to afford a very justifiable ground for rejecting a regulation of verses, which demands such a sacrifice of Principle and Common Sense. The idea, in itself, is puerile and ridiculous in the extreme; and this must be evident to every one. If this division is reasonable in one language, it is equally so in all; but would not that critic deservedly become the object of contempt and derision, who should seriously propose to divide, as upon the above Licence he might reasonably do, the first six verses of Pope's translation of the Iliad in the following manner?

The wrath of Pe-
leus' son, the direful spring
Of all the Gre-
cian woes, O Goddess, sing.
That wrath, which hurl'd to Plu-
to's gloomy reign,
The souls of migh-
ty chiefs, untimely slain;
Whose limbs, unbu-
ried on the Trojan shore,
The hungry dogs and gree-
dy vultures tore.

The practice itself is indeed so highly tending to ridicule, that, in English at least, it is never employed, but for the purpose of heightening the

ridicule. In the Counter Scuffle, a ludicrous poem, which occurs in Dryden's Miscellany, edit. 18mo. 1716, vol. i. p. 333, into which it had been copied from a quarto edition, originally separately published, in or about the time of Charles the Second, there is such a division, evidently introduced as being more burlesque. The lines are these:

'Even from the long pike to the tay-
'lor's bodkin.'

In the case of Pindar, and the same may be said with respect to Horace, many of the Odes are certainly wrong divided; and, in order to rectify them, a better regulation will be found proposed in a subsequent Section of this work [c].

Strong reason exists for believing that the above observations, together with what has been already said in Section VIII. will be amply sufficient to remove all Poetical Licences from the systems of both Latin and Greek Prosodia. The instances already given, abundantly show that the rules, as at present laid down, in both, are corrupt in the extreme, and require revision and settlement upon a much more enlarged and extended principle than that of which their original authors had any conception [d]. Two more instances only shall here

[c] See Sect. XXX.

[d] The rules of Prosodia, as they stand in Lily's Grammar, though usually taught in schools, do not seem entitled to much respect; nor does the subject appear to have been sufficiently attended to, or adequately understood, either as to its nature or

be produced; for it is endless to multiply examples of this kind.

importance, by the very persons who have professed to write on Grammar and Versification. Manwaring, in his Introduction to his Stichology, before referred to, p. 1, has said, 'At 'the reformation of learning, this part of literature was the 'least considered; for, in 1521, Whittington condemns the 'Grammarians for teaching Latin, without teaching the quanti-'ties;' and observes, 'the youth were so surprised, when exa-'mined in the particular quantities of syllables, as if amazed at 'what was never heard or known of: and Despauter, when he 'treats of Proportion and Number, refers us to Niger, and only 'mentions it as not unuseful, but not very necessary.' To evidence the former fact, he gives the following passage: 'Si 'quæras cujusque syllabæ quantitatem, defixo vultu hærent, 'tanquam incognitum et inauditum obstupescentes.' Rob. Whittington, Laureat. Cond. Lect. S. D. Lib. 2. And, as proof of the latter, the following: 'De Proportione et aliis, non inuti-'libus, sed nec multum necessariis, videte, si vultis, vel Ni-'grum, vel alium.' Desp. Versific. Art. L. 1, p. 363. The Prosody (in Lily's Grammar) was at first very short, and bore the title of 'Regulæ Versificales.' Bale ascribes them to Thomas Robertson, who was afterwards Dean of Durham. Biographia Britannica, first edit. p. 2969, art. Lilye, on the authority of Dr. Ward's Preface to his edition of Lilye's Grammar, Lond. 1732. Camden published, in 1597, his Greek Grammar, for the use of Westminster School. Biogr. Brit. edit. orig. 1123, art. Camden. The title to it appears there also to have been 'Gram-'matices Græcæ Institutio compendiaria, in usum Regiæ Scholæ 'Westmonasteriensis;' so that the Westminster Greek Grammar, used throughout this Inquiry, with the title of 'Institutio 'Græcæ Grammatices compendiaria, in usum Regiæ Scholæ 'Westmonasteriensis,' is the same book; and, indeed, it is so acknowledged to be in Dr. Ward's Preface to it. Bishop Wilkins, in his Real Character, p. 443, &c. justly objects to the Latin Grammar, as abounding with unnecessary rules, besides having a vast multitude of exceptions; and it is most certainly true that both Lilye's Grammar, though so highly and unreasonably esteemed, and Camden's Greek one, though drawn up by a man

In the Greek Grammar before cited, it is said, p. 155, that the Greek Σ is sometimes rejected, notwithstanding that the position of the syllables forbids it; or, in other words, notwithstanding that the syllable is long by position [e]; and the example given is the following, from Aratus:

'Ὧρη ἑσπερίη κρώζει πολύφωνος κορώνη.'

But the line here given, is no instance, because in some places it is read πολυφωνα κορωνη; and so Kirchner has given it, in the Epitome prefixed to his Prosodia Græca, 4to. Basil, 1644, under the head 'Exceptiones tres.' 'I. De Positione [f].' Be-

of abilities sufficient to have produced a far better, will be found, by all who duly examine them, as they have been, on experiment, by the author of the present work, extremely far from deserving of use. So great, indeed, are their faults, that, if the present Inquiry meets with that degree of attention which, from the importance of its subject, there is reason to expect, it is in contemplation to publish, in a separate volume, another work, for the purpose of regulating, at least, the syntax of both languages on much better principles and authorities, by way of examples, than has yet been attempted, adequate materials for which are already collected.

[e] 'S tamen aliquando eliditur nulla positione facta, ut Arat.

'Ὧρη ἑσπερίη κρώζει πολύφωνος κορώνη.'

[f] '3. Sigma nonnunquam videtur evanescere, ut apud Hom. 'Ιλ. π. 31.' He then gives the line in Greek, another from the Odyssey, ε. 237, and a third from Oppian, δ. 133, no one of which, if properly scanned, justifies the supposition; after which, he adds, 'Sed in hoc versu Arati, qui est 1002:

Ὧρη ἑσπερίη κρώζη πολύφωνος κορώνη.

'pro πολύφωνος legitur πολύφωνα.' The Epitome is not paged, and therefore it can only be said that the passage is at the back of the leaf marked A 3.

sides this, the line is probably corrupt; for, as it stands at present, there must be a Poetical Licence to prevent the elision of the last syllable of Ὠρη, with the first syllable of the succeeding word.

Priscian, in his tract 'De Versibus Comicis,' edit. Putsch. col. 1320, says, that the poets rejected the letter S, and of this he has inserted three lines as examples; no one of which proves his point[s]. His words are these: 'S quoque, cum 'rarissime necessitate carminis vim consonantis 'amittit apud Græcos, ut Homerus in Bœtia: πολυσάφυλόν θ' Ἰσιαίαν. Idem in φ. Iliados:

'Οὐδὲ Σκάμανδρος ἔληγεν ἐὸν μένος, αλλ' ἔτι μᾶλλον.'

'Idem in Odyssea:

——'πέλεκυν μέγαν, ἠδὲ Σκέπαρνον.'

In the first instance, as has been already shown in Section IX. there is a Spondee in the fifth place, and an Amphibrachys in the last, and consequently the S is not rejected. The two others are

[s] In ancient Latin manuscripts, the termination 'us' is frequently denoted by the letter 'u,' with a sloping line over it. In a nearly similar manner 'ns' is also represented; as this last consists of the letter n, with a like sloping line over it. This fact is mentioned by Brencman, in his Historia Pandectarum, p. 122; and the example he produces is the Florentine manuscript of the Pandect, in which those modes occur. Ignorant Grammarians, of the early ages, have been probably, from seeing those marks, led to conclude that the S was omitted in consequence of an elision, to justify which they have erroneously supposed these instances examples of Poetical Licence.

only evidence that although, where a word ended with a short vowel, and the next word began with two consonants, it was sometimes, in the Greek Prosodia, considered as long by position, in the same manner as if the vowel and two consonants had occurred in the same word, or one consonant had been in one word, and the other consonant in the other [h]; yet the rule seems, in some measure, optional, and might be departed from, as it has been in these instances, in which, therefore, there is also no rejection of the S. In Latin Poetry, of which Priscian, in his tract, is more particularly speaking, this mode of rendering a syllable long by position, is not generally acknowledged. Juvenal has used it in the line,

'Occulta spolia et plures de pace triumphos;'

and so has Virgil in this:

'Ferte citi flammas date tela scandite muros [i]:'

[h] 'Vocalis brevis, ante duas consonantes, aut duplicem, in 'eadem dictione, aut diversis positione longa est, ut,

'Πάνδαρε, ποῦ τοι τόξον, ἰδὲ πτερόεντες ὀϊστοί.

'Pandare, ubi tibi arcus, et volucres sagittæ? Hom.

'Brevis autem finalis ante duplicem vel duas simplices haud raro 'corripitur: ut idem, Οὔτε Ζακυνθον ἔχον, quique Zacynthum te- 'nebant: ηδὲ Σκαμανδρος, et Scamander.' — 'Institutio Græcæ 'Grammatices compendiaria,' edit. 1795, p. 154.

[i] 'Si vox præcedens in vocalem brevem desinat, et sequens 'a duabus consonantibus, vel una duplici, incipiat, raro ea vo- 'calis positione producitur; quanquam hoc interdum factum 'reperiatur, ut

'Virg. Ferte citi flammas date tela scandite muros.

'Juv. Occulta spolia et plures de pace triumphos.'

Ruddiman, p. 109.

if the passages are not corrupt, which, particularly in the last, it is very probable they are [k]. But if they are correct, the Latin poets probably did it in imitation of the Greeks, and to show they knew it occurred in their writings. The introduction of this method, in Latin Poetry, as being a departure from established usage and rule, is, if it can be at all justified, only to be considered as a Licence. The introduction, and not the omission, is the Licence; for the use of this mode is very rarely to be found in the Latin poets [l]. Priscian could not but know this; and his opinion, as to the rejection of the letter S, is wholly without foundation.

The critics, however, who profess such attention to the rules and writings of the Greek au-

[k] It has already been observed, in a former page, that, in Maittaire's edition of Virgil, this last line stands thus:

'Ferte citi ferrum date tela et scandite muros,'

which completely removes the Licence; and in the former, from Juvenal, the introduction of the conjunction 'et,' which very probably, and indeed apparently the context would justify, would remove the difficulty or peculiarity thus:

Occulta et spolia et plures de pace triumphos.

[l] 'At si prior dictio in vocalem brevem exeat, sequente dua-'bus consonantibus, incipiente, interdum, sed rarius, produci-'tur, ut

'Occulta spolia et plures de pace triumphos,'
Juv. viii. 107.

Latin Grammar, p. 131. In a note on the above passage it is there said, referring to the word producitur, 'Rarissime extra 'cæsuram.' In the above instance, it does not fall where the Cæsura takes place; for that is after the words, 'spolia, et.'

thors, seem, in some cases, to have been unacquainted with the rules of the Grammarians, and to have misunderstood the difficulties with which they had met. In the following line of Virgil,

'Te Corydon, O Alexi, trahit sua quemque voluptas,'

these persons say, that the O is made short, as preceding a vowel [m]. The Greek Grammar, before mentioned, says, p. 109, that sometimes the first vowel of the succeeding word suffers elision, as ω 'γαθε, O bone; ω 'ναξ, O rex; ω 'νθρωπε, O homo; instead of ω αγαθε, ω αναξ, ω ανθρωπε [n];

[m] 'O autem interdum corripitur, ut Virg.

'Te Corydon, ὁ Alexi, trahit sua quemque voluptas.'

Ruddiman, p. 139.

[n] 'Aliquando eliditur prima vocalis sequentis dictionis, ut 'ω 'γαθε, o bone; ω 'ναξ, o rex; ω 'νθρωπε, o homo; pro ω αγαθη, 'ω αναξ, ω ανθρωπε.' 'Institutio Græcæ Grammatices compen-'diaria, in usum Regiæ Scholæ Westmonasteriensis,' Lond. 1779, p. 154.—Homer, in his Iliad, book A. v. 74, seems to have used this method, as nearly as possible, in the manner in which it is applied by Virgil. The line is this:

'Ὦ 'Αχιλευ, κέλεαί με Διὶ φιλε μυθήσασθαι.'

Thus it stands, but erroneously, in the printed editions; in order to make the second syllable of Αχιλλευ short, by the rejection of one of the two letters λ, which, if the word were properly spelt, would otherwise render it long by position. But this is evidently a corruption introduced by the Grammarians, as the above rule absorbs the short first syllable of Αχίλλευ, and places, in its stead, the long syllable Ω. This, with the second syllable

and it is remarkable that all these instances exactly correspond with the line in Virgil, as being all of them examples of the preservation of the interjection O, and the elision of the subsequent vowel with it. The general rule in elisions is, it is true, that it is the first vowel which is lost, and consequently the quantity of that which stands, must be what that vowel itself, which stands, can regularly claim. In Latin Poetry, 'O' never suffers elision, and that rule Virgil has here observed; but as the rule, in the Greek Prosodia, preserves the first syllable, and destroys the second, the quantity of the syllable must therefore be that of the first vowel. In the line, in Virgil, which seems founded on some such instances as these, in the Greek writers, the syllable 'O' is not short, but remains long, in its natural quantity. It is the first syllable of Alexi which perishes, and therefore the last syllable of Corydon, and the O together, constitute a Spondee in the second foot, and not a Dactyl, as has been erroneously supposed.

In all the foregoing instances, the reader cannot fail to perceive how little the above-mentioned persons, and the same may be truly said of a great many more of the same class, merit the eulogium

of Αχιλλευ, in its natural correct state of being made long, constitutes a Spondee in the first place, instead of the Dactyl, which the Grammarians have unsuccessfully laboured to produce.

passed on them by Cicero De Divin. as cited by Bishop Warburton, in the Preface to his Shakespear: 'Quorum omnium Interpretes, ut Gram-'matici, Poetarum proxime ad eorum, quos inter-'pretantur, divinationem videntur accedere.'

SECTION XXVII.

Aristotle's Tract De Poetica not to be trusted, and why.

Aristotle's tract De Poetica much relied on by classical scholars.—Aristotle, when he lived.—Fate of his writings after his death.—Doubtful whether the treatise De Poetica, by Aristotle the Stagyrite.—If his, it is probably corrupt and interpolated.

It has been the practice, with classical scholars, to rely much on the writings of Aristotle, and to consider that tract, De Poetica, now published as his, as the foundation and basis of all that ought to be said or believed on the history and nature of Poetry in general, but particularly on that branch of it which relates to the Drama. With how little justice and discretion this dependence has been thus placed on it, will be evident from the following circumstances, which, though by no means generally known, are yet essentially necessary to the forming a right judgment.

Aristotle died in the third year of the 114th Olympiad [o], which would be about 320 years before our Saviour [p]; and it may be truly affirmed,

[o] Saxius, vol. i. p. 76.

[p] Helvici Chronologia, p. 70, 71.

that the works of no author exist, or have been published, under greater disadvantages, or more suspicious circumstances, either as to the authenticity or accuracy of the different tracts. Gale, in his Court of the Gentiles, part ii. p. 369, gives, on the authority of Diogenes Laertius, Athenæus, Strabo, Plutarch, and other authors of estimation, an account, to the following effect, of the fate of the writings of Aristotle, subsequent to the death of their author. Aristotle dying, left his books to Theophrastus, his successor. By him they were left to Neleus, who was also a disciple of Aristotle, as Diogenes Laertius relates; and Neleus sold them to Ptolomy Philadelphus, who, according to Athenæus, transferred them into his library at Alexandria. Isaac Casaubon, in his Commentary at the end of his edition of Athenæus, lib. i. cap. 2, says Aristotle's library was first possessed by Theophrastus, and by his Will it descended to Neleus. The fact, says he, is ascertained by Strabo, Plutarch, and Diogenes Laertius; and it may be seen from Strabo, how true it is that Ptolomy bought the books of this philosopher from Neleus, or his posterity, &c. Gale has inserted the very words of Strabo, which will also be found given in the note[q]; but they evidently

[q] 'Αριστοτέλης πρῶτος ὧν ἴσμεν, συναγαγὼν βιβλία καὶ διδάξας τὸν ἐν 'Αιγύπτῳ βασιλέας βιβλιοθήκης σύνταξιν.'—'Aristotle was the first, 'that we know of, who collected books, and taught the kings of Egypt to erect a library.' Gale, part ii. p. 369.

amount to no more than this, that Aristotle was the first person known, who collected books, and taught the kings of Egypt to erect a library; and so Gale has there translated them. This, certainly, by no means proves the fact. What is said, as to Ptolomy's purchasing Aristotle's books from Neleus, says Gale, some understand of his library only. Those books which Aristotle himself wrote, Neleus is reported to have retained for himself, and to have transmitted them to his posterity, who, being unlearned, kept them locked up, without using them. Hence, says he, Strabo calls them κατάκλησα βίβλια, books locked up. It is said, adds Gale, most probably on the authority of Strabo, that these persons, fearing that the kings of Pergamus, who erected a great library, which was afterwards, by Cleopatra, transferred to Alexandria, should deprive them of them, hid them long under ground; in consequence of which, they sustained great injury, and became mouldy, worm-eaten, moth-eaten, &c. After this, they were bought by Apellico, of Teios, who appears, from Athenæus, to have been residing at Athens as a citizen. He caused these worm-eaten books of Aristotle to be transcribed and made public, but without judgment or fidelity; and, after his death, Sylla, about 200 years after Aristotle's death, on the taking of Athens, obtained possession of these books. Sylla sent them to Rome, as Plutarch relates, in the life of Sylla, where Tyrannio, a grammarian, obtained, from the keeper of

the library, the use of them. The venders of manuscripts got them transcribed, but by incompetent Copyists, who would not be at the trouble of comparing their transcripts with the original exemplars; and from that circumstance, Aristotle's works received still further injury[r]. Tyrannio delivered them over to Andronicus of Rhodes, who was the first that took any care for the more exact and repeated transcribing of them, in order for their publication[s].

Cœlio Curio, the second, has said, that there remain, extant, only three genuine pieces of Aristotle, his History of Animals, his book On the World, and his Rhetoric, addressed to Alexander; but Gale says, that assertion is not correct, for that there are many other pieces of Aristotle, which carry with them evident marks of his spirit, as his book Περὶ Ἑρμηνείας, also his Ἀναλυτικὰ, both parts,

[r] The reader will see from the circumstances stated in Sections XXIV. and XXV. the true reasons why these and other manuscripts remained uncorrected. The Copyists trusted to the beauty of the hand-writing, as the means of obtaining a greater price for their copies: they studiously, therefore, avoided disfiguring them by alterations, which at once would strike the eye, and discover their carelessness: for this reason, they preferred leaving the faults uncorrected, which they knew could not be discovered without reading over the whole manuscript, but would escape detection in merely turning it over.

[s] Or rather circulation, by means of the distribution and sale of manuscript copies, made under his direction, no doubt by persons employed by him for that purpose. Before the invention of Printing, this must have been the only possible mode of distribution.

and his books Φυσικῆς ἀκροάσεως; and those On the Soul, &c.: yet it is very probable, adds he, that the book On the Universe, reckoned among Aristotle's works, was not his, because it has too orthodox sentiments of God, his Providence and Government, of which Aristotle seems not to approve. That other piece, also, On Rhetoric, addressed to Alexander, mentioned by Cœlio Curio, is supposed not to be by Aristotle, but by Anaximenes of Lampsacus, who was also master to Alexander the Great. See Vossius De Philosoph. Sect. cap. 17, sect. 13 [t].

[t] Gale, part ii. p. 369. No evidence of authenticity can be adduced from the manner or period in which they first appeared in print. 'Aristotelis Stagiritæ opera Græca plæraque primus 'excudit Aldus, Venetiis, in diversis voluminibus, in folio; ad-'jectis passim Theophrasti quoque libris. Ultima vero et cas-'tigatissima, quod sciam, æditio Græca prodiit, Basileæ, ex 'officina eruditi sane diligentissimique typographi Michaelis 'Isingrinii, anno 1539, in fol. Char. 268.' Gesner, Biblioth. edit. 1545, fol. 72, b.—Gesner, in his Bibliotheca, as reduced into an epitome, and augmented, by Simler, fo. Tiguri, 1573, says, that the works of Aristotle were, besides other places, which he has mentioned, published at Lyons in 16mo; and in the same form, at Venice, in 1572; after which, occurs this passage: 'Liber, De Poetica, alicubi in Italia excusus, et 'multis in locis, vetustorum librorum fide, emendatus est, in eo 'appositæ sunt lectionis varietates ab accurato, doctoque ho-'mine, his notis V. C. FL. quibus vetustum codicem et Floren-'tinam Lectionem significari puto. Franciscus Robortellius, in 'præfatione commentariorum super hunc Aristotelis librum.' 'Gesneri Bibliotheca, in epitomen redacta, et locupletata per 'Josiam Simlerum,' fo. Tiguri, 1573, art. Aristoteles, p. 66. When Aristotle's tract, 'De Poetica,' was first published in Greek, has not yet appeared; but a translation of it into Latin,

There is no evidence to show that the tract, De Poetica, as now received, is really the work of Aristotle the Stagyrite, to whom it is ascribed [u]. Alexander Paccius, who translated this book, 'De 'Poetica,' into Latin [x], seems anxious, no wonder, to support the authenticity of the original, by saying, as he does, that it is manifestly Aristotle's, meaning the Stagyrite, not only from the style and method, but because it is sometimes cited by him, in his book, 'De Rhetorice;' and also by Plutarch, and other celebrated Greek and Latin authors [y]. Now, if Vossius is correct, as there seems no reason to doubt, in his assertion, that the tract, 'De 'Rhetorice,' is not by Aristotle, but Anaximenes,

by George Valla, Placent. was published at Venice in 1498; and a translation of it, out of Arabic into Latin, by Herm. Aleman, at Venice, in 1481. Copies of both these translations appear, from the Catalogue, to be in the Bodleian Library.

[u] Diogenes Laertius attributes to Aristotle the Stagyrite two books, Artis Poeticæ; and also mentions Poetica unum: but he also speaks of another Aristotle, of Cyrene, who wrote 'De Poetica.' Diog. Laert. lib. v. in art. Aristoteles.

[x] Konigius, in his Bibliotheca, art. Pactius (Alex.), says this person was of Florence, and flourished in the year 1537, and that he translated Aristotle 'De Poetica.'

[y] 'De Poetica, opus pulchrum, et necessarium, cum poe-'matibus componendis, tum compositis recte judicandis, ex Aris-'totelis officina prodiisse, manifestissimum est; non modo prop-'ter stilum et ordinem, notissimum cunctis; verum etiam quo-'niam in Rhetoricis ab eodem interdum allegatur, et a Plu-'tarcho quoque non semel, aliisque claris, tam Græcis, quam 'nostris authoribus. Alexander Paccius libri interpres, in 'epistola ad Nicolaum Leonicum.'—Gesneri Bibliotheca, edit. fo. 1545, fo. 77, b.

that book cannot be received as conclusive evidence of the fact, in proof of which it is produced, because the authenticity of that document itself is extremely suspicious. And even though these authors may have spoken of the book, 'De Poe-'tica,' as the work of Aristotle, unless they had said, as it does not appear they have, which Aristotle they meant, and had identified the book, their testimony still would have been useless. Admitting all Paccius has said, and supposing the authors to whom he alludes, to have expressly attributed this tract to Aristotle, without specifically ascertaining which author of that name they intended, it amounts to no more than this, that an author named Aristotle had written 'De Poetica;' nay, even should they ascribe the tract, 'De Poe-'tica,' of which they speak, to Aristotle the Stagyrite, still it is not ascertained that the tract, at present received, is the same with that which Aristotle the Stagyrite wrote; or, that it is not the work of another author of the same name. Without evidence of its identity, it cannot be safely attributed to Aristotle the Stagyrite, especially when it is known that Diogenes Laertius, book v. mentions eight authors of the name of Aristotle, one of whom, Aristotle of Cyrene, is expressly said to have written 'De Poetica[z].'

If the tract, 'De Poetica,' as now existing, be, however, really the production of Aristotle the

[z] Diog. Laert. lib. v. in art. Aristoteles.

Stagyrite, it is still certain, from the facts above related, that the writings of that philosopher are by no means in the state in which he left them; and the subsequent injuries which they had received from lying so long concealed in a cave, amounting almost to annihilation in some parts, together with the circumstances of the corrupt transcripts, made from them, while in the possession of Apellico, and also after their removal to Rome; all tend to render them of little authority, and by no means evidence of Aristotle's real opinions.

SECTION XXVIII.

Latin Comic Metre cannot be Iambic.

Priscian's opinion that it is Iambic, examined.—Horace's sentiments as to Iambic, examined.—Objections to him and his testimony.—Reasons for conceiving it, on the contrary, Bacchiac.—Variety of verse in length not allowable.

Priscian[a] commences his tract 'De Versibus Comicis,' with the following words: 'Cum non solum Terentius, sed etiam Plautus, Ennius, Accius que, et Nævius, Pacuvius, Turpiliusque, et omnes, tam Tragœdiæ, quam Comœdiæ veteris Latinæ scriptores, eodem Metri modo Iambici sint usi, ut omnibus in locis indifferenter ponerent quinque pedes, id est, Iambum, vel Tribrachum, vel Anapæstum, vel Dactylum, vel Spondeum, absque postremo loco, in quo vel Iambum vel Pyrrhichium omnino posuisse inveniuntur, miror quosdam vel abnegare esse in Terentii Comœdiis Metra, vel ea quasi arcana quædam, et ab omnibus doctis semota, sibi solis esse cognita, confirmare[b].'

The great art shown in this passage to avoid

[a] Priscian flourished about the year of our Lord 335. Saxii Onomasticon, vol. ii. p. 19.

[b] Priscian, edit. Putsch. col. 1319.

the discussion of the question has been remarked on a former occasion; and the passage itself is now again brought forward to view, solely for the purpose of inquiring what reason can be found for supposing Latin Comic verse either in reality to be, or intended to be, Iambic.

The original supports for this opinion, if such they deserve to be called, were, it is believed, nothing more than a few extremely vague, uncertain, and indefinite passages in Horace's Art of Poetry, and the supposed fact, that the Latin Comic writers intended, in their versification, to follow the practice of their predecessors, the Greeks, who, it is conceived, by the persons urging this supposition, employed that kind of Metre. But both these foundations will in the end be found to fail. The passages in Horace shall, for the settlement of this point, be here distinctly examined; but the use of this kind of Metre, by the Greeks, the reader will see, in Section XIX. and XX. there is every reason to question. Of the passages in Horace, the first occurs in the Art of Poetry, v. 79, and is in the following words:

'Archilochus proprio rabies armavit Iambo,
'Hunc socci cepere pedem grandesque cothurni,
'Alternis aptum sermonibus, et populares
'Vincentem strepitus, et natum rebus agendis.'

Even this passage does not affirm that the Tragic or Comic verse was Iambic; for, it only says the writers used that foot, the Iambus, in their verses,

which they might have done in exchange for some other, nearly, though not exactly, equal in time; a practice they have pursued on other occasions. From this part of the poem, in which he is tracing the use of the different sorts of poetry among the Greeks, and from the mention of Archilochus, who was also a Greek writer, it is plain that the whole passage must be considered as referring only to the Greek, and not the Latin Tragic and Comic Poets: and it has been before noticed, that the use of Iambic, by the Greek Comic poets, is, to say the least of it, extremely doubtful. He speaks of the Iambus as a proper foot to express rage, and yet as calculated for dialogue or common conversation, and for the transaction of business—two purposes perfectly opposite and contradictory: and he has evidently confounded together, the two separate and distinct ideas of a musical cadence and loudness of sound, when he attributes, as he does, to the Iambic foot, the power of overcoming the popular clamour in a theatre. A quality like this, no Metre can ever possess: for, in such a clamour, not one word that was spoken could be heard; nor could any one single voice, however strong, be capable of uttering a sound that could be distinguished. The only mode of silencing such a tumult, would be, by the united power of all the musical instruments; and when the band of instrumental performers in the Orchestra had, in the course of the representation, occasion to play, the voices of the tumultuous audience would be

drowned and lost in the louder and more powerful sound of their instruments, as daily happens in the modern theatres of this and other countries.

In the second passage, which occurs, v. 251, of the same poem, the lines are these:

'Syllaba longa, brevi subjecta, vocatur Iambus:
'Pes citus; unde etiam Trimetros accrescere jussit.
'Nomen Iambæis, cum senos redderet ictus.
'Primus ad extremum similis sibi, non ita pridem,
'Tardior ut paulo, graviorque veniret ad aures,
'Spondeos stabiles in jura paterna recepit
'Commodus, et patiens: non ut de sede secunda
'Cederet, aut quarta socialiter. Hic et in Acci
'Nobilibus Trimetris apparet rarus, et Enni.
'In scenam missos magno cum pondere versus,
'Aut operæ celeris nimium, curaque carentis,
'Aut ignoratæ premit artis crimine turpi.
'Non quivis videt immodulata poemata judex:
'Et data Romanis venia est indigna poetis.
'Idcircone vager, scribamque licenter? an omnes
'Visuros peccata putem mea? tutus, et intra
'Spem veniæ cautus, vitavi denique culpam:
'Non laudem merui. Vos exemplaria Græca
'Nocturna versate manu, versate diurna.
'At nostri proavi Plautinos et numeros, et
'Laudavere sales, nimium patienter utrumque,
'Ne dicam stulte mirati: si modo ego, et vos
'Scimus inurbanum lepido seponere dicto:
'Legitimumque sonum digitis callemus et aure.'

Horace here speaks of no other than Trimeter Iambic, which, he says, at first consisted wholly of the Iambus; but that, afterwards, Spondees were introduced, though not in the second or

fourth place; and for this last rule he cites the authority of the Trimeters of Accius and Ennius, in which as he seems to say, though the mode of expression is not clear, the introduction of the Spondee was but rare.

From the mention of Accius and Ennius, who appear to have been principally Tragic writers, it should seem, that what is here said, as to Iambic verse, relates only to Latin Tragedy, as to which, however, for the reasons already assigned in Sections XIX. and XX. and elsewhere in this work, it is highly improbable his opinion could have been correct. Although he has, a few lines below, censured those who had commended the versification and witticisms of Plautus, he has no where said of what kind Comic Metre really was; and this, at the very time when he professes to teach the Art of Poetry. But it is plain that the system which he has, certainly without sufficient ground, mentioned, as used by the Tragic writers, and confining it solely to Trimeter verses, in length, and to the Iambus and Spondee, as the constituent feet, cannot possibly be applied to the works of the Comic writers, as at present regulated. This fact Priscian has decidedly admitted when he speaks of the Comic authors, and particularly Terence, as using Iambic Trimeter and Tetrameter [c], Tro-

[c] 'Ergo Trimetris et Tetrametris frequenter utuntur Comici, 'aliis vero raro, et in medio dispersis Rhythmicæ causa et dis-'tinctionis.'—Priscian, edit. Putsch. col. 1319.

chaic Tetrameter [d], and a mixture of both [e], and as introducing into their verses five sorts of feet [f]. Priscian's system, it is true, has been shown to be objectionable, as requiring variety of length in the verses, and Poetical Licences [g]; but still it is evident, from his own conduct, that he could not make so contracted a scheme, as this of Horace would prove, in any way successful. What might have been the opinion of Horace, on the subject of Latin Comic metre, had he declared it, which he seems not to have done, is a matter of very small moment; for, how could he be considered as a competent judge, who confesses himself, as he does, unable to perceive, in the versification of Plautus, that merit, for which it had been commended by others?

In the course of the preceding Sections, it has been shown, that Comedy was always considered as having had, in its original, some con-

[d] 'Trochaicis etiam utuntur, plerunque Tetrametris catalecticis, i. quibus una deest syllaba in fine.'—Priscian, edit. Putsch. col. 1321.

[e] 'Terentius Trochaico mixto, vel confuso, cum Iambico, utitur in sermone personarum, quibus maxime imperitior hic convenit.'—Ibid. col. 1326.

[f] 'Comœdiæ veteris Latinæ scriptores eodem Metri modo Iambico sint usi, ut omnibus in locis indifferenter ponerent quinque pedes, id est, Iambum, vel Tribrachum, vel Anapæstum, vel Dactylum, vel Spondeum; absque postremo loco, in quo vel Iambum vel Pyrrhichium, omnino posuisse inveniuntur.'—Ibid. col. 1319.

[g] See Section XXII.

nexion with the rites of Bacchus[h]; that it was, consequently, represented at Athens during the continuance of the feasts of Bacchus[i]; and that, at Rome, this relation was so far acknowledged, that, during the performance of a Comedy, an altar to Bacchus was placed on the stage[k]. As this relation was thus, in both instances, decidedly acknowledged, it was surely much more natural, that, when it was determined such compositions should be in verse, that kind of verse appropriated to Bacchus, should be employed, in preference to any other; and Aristotle, though he mentions a change in that respect, as to Tragedy[l], notices no such as to Comedy. Now, Iambic verse never had, or could have, any concern with Bacchus; nor has any such connexion ever been pretended, by the most sanguine advocates for the idea, that Comic verse is Iambic. On the contrary, Bacchiac, or Pæonic verse, is known to have been used in the hymns in his honour[m]; and it is equally certain that, from this appropriation, the Bacchiac foot had its name[n]. It is further observable, that what have hitherto passed as Iambic Trimeter verses, will, as has appeared, scan as Bacchiac or

[h] See Section XII.

[i] Ibid.

[k] Ibid.

[l] Ibid.

[m] Diomedes, col. 475. See the passage already given in a note on Section VI.

[n] See a passage from Diomedes, col. 475; another from Victorinus, col. 2487; and a third from Plotius, col. 2626; all given in a note on Section VI.

Pæonic Tetrameters [o]; and that both Plautus and Terence have decidedly used verses, consisting, in some instances, wholly of the Bacchius; in others, of none but the Cretic [p]; and these have been acknowledged, both by Bentley [q] and Hare [r], to be of those sorts. If some are unquestionably of those kinds, why may not all be so? because, as may be seen from examples, it is equally possible to reduce even those lines which at present are given as longer, to the very same length [s]. Regularity of verse, indeed, throughout a whole dramatic performance, but certainly throughout the same scene, at least, is entirely consonant, and its opposite as clearly contrary, to all reason [t]. The practice, therefore, of dividing scenes into verses of various lengths, the necessity of which is contended for by the Grammarians and Critics, can never be justified; nor does it, either from the examples already produced from the Greek writers [u], or from any other instances which have yet been found, appear to have ever prevailed among them.

After a due consideration of these facts, and

[o] See Section XX.

[p] Plautus, Casina, Act III. Sc. 5. Terence, Andria, Act III. Sc. 2; Act IV. Sc. 1.

[q] See his 'Emendationes ad Ciceronis Tusculanas,' inserted at the end of Ciceronis Tusc. Disputat. a Davisio, Cantab. 1709, p. 49 & p. 53, before referred to.

[r] See his edition of Terence, p. 31 and 41.

[s] See Section XXIX. [t] See Section XVIII.

[u] See Section XX.

the strong objections before urged in Section XIX. and XX. against the supposition that even Greek Comic verse was Iambic, the opinion of Horace, as stated above, and particularly in the very loose manner in which he has delivered it, is surely entitled to no more respect than the sentiments of Pope, on a passage in Shakespear. They both lived at a great distance from the time of the original authors, and had evidently no more means of information on the subject, than what a mere inspection of the text afforded. What they have both said, amounts, most evidently, to nothing more than mere conjecture, against which, strong facts may be opposed. On the whole, therefore, there does not seem the smallest ground for supposing, either Greek or Latin Comic verse, Iambic; and, if this is not already sufficiently shown, in the case of the Latin, to satisfy all candid, unprejudiced, and judicious persons, as it is conceived it ought to do, it is yet imagined, that few will be inclined to contend for the contrary position, after they shall have read what they will find stated on the subject, in the course of the next ensuing Section.

SECTION XXIX.

Latin Comic Metre really Saturnian or Bacchiac.

Paul Merula's note, in his Commentary on Ennius, shows the use and introduction of Saturnian verse.—Observations on it.—Nature of Saturnian verse, described by Terentianus Maurus— by Fortunatianus—by Victorinus—by Diomedes. —Every reason to think Saturnian Bacchiac.—Diomedes, his definition of the Antibacchius.—Specimens of Saturnian verse.—Bentley has ascertained Bacchiac and Cretic verses in Plautus and Terence.—New regulation necessary for reducing verses all to one length.—Bentley has new regulated a scene in Plautus.—Cretic or Pæonic verses in Terence.—Why may not all be so?—Some in Plautus's Amphitruo.—New regulation of part of the Amphitruo, Act I. Sc. 1.—Terence's Andria, Act I. Sc. 2, new regulated also.—New arrangement necessary, Andria, Act I. Sc. 5.—An instance to support it.

Paul Merula, in one of his notes, in his Commentary on the Annals of Ennius[x], expressly asserts,

[x] See his edition of Ennius's Annals, published in 4to. at Leyden, 1595. In his Commentary, p. lxxxviii. he uses these words: 'Certe, paullo ante Ennium, in Comœdiis et Tragœdiis, 'quas Poetæ Latini vel interpretabantur, vel novas faciebant, 'Græcorum videntur leges, non tamen stricte, sequuti. Heroum 'et magnorum virorum gesta, ab Græcis scripta, vorsa interpre-'tatione vulgabant, ab se noviter inventa, novo versuum genere, 'Saturnio plurimum, prodebant. Testantur quæ dixi Livi An-

that, shortly before the time of Ennius, the Latin writers, in translating into Latin, from the Greek, the actions of great and illustrious men, as described by the Greeks in their writings, employed a new sort of verse, lately invented by themselves, called Saturnian verse[y]. He adds, further, that

' dronici, Cn. NævI, posteriorum quoque Comœdiæ et Tragœdiæ, ' quæ ad Græcorum exemplum, Iambis et Trochæis, Dimetris, ' Trimetris, et Tetrametris, Brachycatalectis, Catalectis, Acata- ' lectis, et Hypercatalectis, maxime decurrunt. Idem Livius ' Odysseam, ab Homero Heroico carmine scriptam, ut et ab La- ' tinis legeretur prorsa oratione, mistis ubique Saturniis, ali- ' quando Iambis, exposuit.' Further on he says, ' Nævium Sa- ' turnio carmine bellum Punicum exposuisse scribit Festus, lib. ' xviii. " Versus quoque antiquissimi," ' inquit,' " quibus Faunus " fata cecinisse hominibus videtur, Saturnii appellantur, quibus " et a Nævio bellum Punicum scriptum est, et a multis alia plura " composita sunt." Sic M. Terentius Varro, libro vi. de L. L.

" Versibu', quos olim Fauni vatesque canebant."

" Fauni, dei Latinorum, ita ut Faunus, et Fauna, sint in versi- " bus, quos vocant Saturnios, in silvestribus locis traditum est, " solitos fari, a quo Fando, Faunos dictos."

What Merula has said above, as to the imitation of the customs of the Greek Poets by the Latin ones, is evidently spoken at random. He has produced no instances; and the fact, that the Greeks used in their Comedies the varieties of Metre which he has attributed to them, stands contradicted directly by the specimens inserted in Section XX. from the writings of Eupolis, Cratinus, Aristophanes, Menander, and Philemon. When the Latin writers, in translating from Greek Poems in Heroic verse, such as the Odyssey, could deviate, as they have done, by using a different kind of verse, Saturnian, why is it to be supposed they would more scrupulously have followed, in dramatic compositions, the practice of the Greeks?

[y] Merula is certainly mistaken, in supposing Saturnian verse the invention of the Italians. Fortunatianus, edit. Putsch.

Livius Andronicus, who, it is to be observed, was the introducer of Comedy, at Rome[z], translated the Odyssey of Homer from the Greek verse into Latin prose, into which he intermixed Saturnian verses, and sometimes Iambic; and Festus, lib. xviii. relates, that Nævius, who was also another Comic writer, composed a poem on the Punic war, in Saturnian verse, in which measure, many

col. 2679, says, 'De Saturnio versu dicendum est, quem nostri 'existimaverunt proprium esse Italicæ regioni, sed falluntur. A 'Græcis enim varie et multis modis tractatus est, non solum a 'Comicis, sed etiam a Tragicis.'—'Et quoniam, sub occasione 'versus hujus, se tempestiva etiam nobis alia suggerit species, 'consentaneum reor hoc loco dicere de natura et origine hujus 'versus, cui prisca apud Latinos ætas, tanquam Italo et indi-'genæ, Saturnio sive Faunio nomen dedit; sed falluntur, a 'Græcis enim varie et multiformiter inductus est, nec tantum a 'Comicis, sed etiam a Tragicis.' Victorinus, edit. Putsch. col. 2586, speaking 'De Saturnio Versu,' in an express section on that subject. And Terentianus Maurus says thus, to the same effect:

'De Saturnio carmine.

'Aptum videtur esse
'Nunc hoc loco monere,
'Quæ sit figura versus,
'Quem credidit vetustas
'(Tanquam Italis repertum)
'Saturnium vocandum.
'Sed est origo Græca,
'Illique metron istud
'Certo modo dederunt.
'Nostrique mox poetæ
'Rudem sonum secuti,
'Ut quæque res ferebat,
'Sic disparis figuræ
'Versus vagos locabant.'

Terentianus Maurus, col. 2439.

See Section XII.

other authors, also, produced poetical compositions.

Every reason concurs for supposing that Saturnian Metre was, in fact, no other than Bacchiac or Pæonic. Some writers, it is true, call it Iambic hypercatalectic [b]; but, admitting any idea of such an excess, as a verse one syllable too long, is a bad system. Diomedes, apud Putsch. col. 475, after speaking of the Bacchius, which he describes as consisting of one short syllable and two long, and as used by the Bacchants, says, 'Huic con-'trarius est Palimbacchius Latius, qui & Saturnius, 'ultima brevi, quam quidam Proponticon, alii 'Thessaleon, vocant[c].' The Antibacchius per-

[b] Diomedes, edit. Putsch. col. 512, says, 'Saturnium, in 'honorem Dei, Nævius invenit, addita una syllaba ad Iambicum 'versum, sic

'Summas opes qui regum regius refregit.'

'Huic si demas ultimam syllabam, erit Iambicus, de quo sæpe 'memoratum est.'

[c] Diomedes, apud Putsch. col. 475. Fortunatianus, edit. Putsch. col. 2678, says, 'Phalæcius versus ex duplici pede con-'stat, quem Bacchion musici, Choriambon grammatici, vocant: 'habet longam et duas breves et longam, i. Trochæum et Iam-'bum. Hoc autem Phalæcus conscripsit hymnos Cereri et Li-'bero, tali genere Metri, quod scilicet est deorum 'convenire venerationi credidit.'—The Bacchius and Choriambus are certainly not the same foot, but they both occur in the Pæonic kind of verse; so that they may, so far, be reckoned of the same species. And, on the principle of Proportion, before noticed as being the only proper characteristic, it would be no difficult matter to show that Bacchiac and Choriambic were the same kinds of metre.

petually occurs in the Bacchiac, or Pæonic; and in all probability was, from the fact just mentioned, the principal foot in the Saturnian verse. All equivalent feet, and even the Molossus and Choriambus, and the rest similar to them, were no doubt admitted into this as well as into other kinds of verse; and the several specimens of Saturnian verse given by the grammarians may all be scanned as Bacchiac, in the following manner:

Isis per|errat or|bem crini|bus profusis [d]
Summas o|pes regum | regias | refregit [e]
Nævio | poetæ | sic ferunt | Metellos [f]
Si vocet | Camœnas | quis novem | sorores [g]
Quum sæpe | læderen|tur esse com|minatos [h]
Ferunt pul|chras crate|ras aure|as lepistas [i]
Dabunt malum | Metelli | Nævio | poetæ [k]
Novem Jovis | concordes | filiæ | sorores [l]
Cum victor | Lemno clas|sem Doricam ap|pulisset [m]

[d] Servius, edit. Putsch. 1825.

[e] Diomedes, edit. Putsch. col. 512. Fortunatianus, edit. Putsch. col. 2698. The latter, speaking of Saturnian verse, says, 'Maxime tamen triumphaturi in Capitolio tabulas hujus-'modi versus incidebant;' and he then gives this verse as a specimen.

[f] Terent. Maur. edit. Putsch, col. 2439.

[g] Terent. Maur. col. 2439. Victorinus, col. 2587; but he reads, 'Jam nunc vocet Camœnas.'

[h] Terent. Maur. col. 2439.

[i] Plotius, edit. Putsch, col. 2650. Fortunatianus, col. 2680; but the latter reads it, 'aureas lepidas.' Victorinus, col. 2587: he reads 'aureasque lepistas.'

[k] Terent. Maur. col. 2439. Fortunatianus, col. 2698.

[l] Fortunatianus, col. 2680. Victorinus, col. 2587.

[m] Victorinus, col. 2587.

Turdis e|dacibus | comparas | amice[n]
Malum dabunt | Metelli | Nævio | poetæ[o]
Quem non rati|onis egen|tem vicit | Archimenes[p]
Fato Ro|mæ fiunt | Metelli | consules[q]
Consulto producit eum quo sit impudentior[r]
Duello magno dirimendo regibus subigendis[s]
Fundit fugat prosternit maximas legiones[t]
Quid immeren|tibus noces | quid invides | amicis[u]

[n] Fortunatianus, col. 2680. He adds, 'Apud Euripidem 'et Callimachum inveni tale genus;' and then gives this example. Victorinus, col. apud Putsch. 2587.

[o] Plotius, col. 2650. Fortunatianus, col. 2680. Victorinus, 2587.

[p] Fortunatianus, col. 2680. He adds, 'Apud Archilochum 'tale' (sc. genus inveni), and then gives this.

[q] Merula, in his Commentary on Ennius's Annals, p. lxxxviii. before referred to, cites this from Pædianus in II. Verrinam, apparently as a Saturnian verse; and says it is an hypercatalectic Senarius, or Trimeter: but in this last fact he is mistaken as to both points.

[r] Fortunatianus, col. 2680. He says, 'Et tertium genus

'Consulto producit eum quo sit impudentior

'Apud nostros autem in Tabulis antiquis, quas triumphaturi duces 'in Capitolio figebant, victoriæque suæ titulum, Saturniis versi-'bus, prosequebantur talia repperi exempla. ex Regili Tabula:

'Duello magno dirimendo, regibus subigendis,

'qui est subsimilis ei, quem paulo ante posui,

'Consulto producit eum quo sit impudentior,

'in Accilii Glabrionis tabula,

'Fundit fugat prosternit maximas legiones.'

[s] Fortunatianus, col. 2680. [t] Ibid.

[u] Ibid. Of the whole list above given, consisting of seventeen in number, only three are not capable of reduction into Tetrameters, but would be one syllable too long. Of these three, the first may be rendered Bacchiac merely by reading *est* instead of *sit*, thus:

Consulto | producit e|um quo est im|pudentior.

And the rest by transposing the words thus:

Duello di|rimendo mag|no subigen|dis regibus
Fundit fu|gat proster|nit legio|nes maximas.

When Merula speaks of the intermixture of Saturnian verse with Iambic, he seems not to have been aware, as is however the fact, that verses apparently Iambic may very frequently be scanned as Bacchiac or Pæonic. This fact has been shown in a former Section [x], and Bacchiac or Pæonic is plainly demonstrated, from the instances just given, to be the same as Saturnian. The Iambic lines which he mentions, were therefore, probably, like the rest, Saturnian, and the verses were consequently, in all likelihood, all of the same kind.

If the Latin poets, and those Comic writers also, were so attached to Saturnian verse, as to prefer it, as they certainly did on these occasions, to Heroic Hexameter, in which their originals were written, it is at least equally probable, that they should have introduced it into original compositions for the stage. Accordingly Bentley has discovered and ascertained instances of the use of Bacchiac and Cretic, or Pæonic, which are all, in reality, the same with each other, and also with Saturnian, both in the writings of Plautus and Terence. These, with some others which he has given, may be seen in his 'Emendationes ad Cice-'ronis Tusculanas,' inserted at the end of 'Cice-'ronis Tusculanarum Disputationum Libri v. ex 'recensione Joannis Davisii, Coll. Regin. Socii.

[x] See Section XX. and XXI.

'8vo. Cantab. 1709, p. 49;' and such of them as he has taken from Plautus or Terence, have already been inserted in Section XXI. Bentley is however mistaken in considering Bacchiac and Cretic as distinct sorts; for it is evident, from his own examples, when scanned as they ought to be, without Licences, that they are the same, and that the Bacchius and Cretic often occur in the same line.

As to any new regulation, necessary for reducing the verses in the Latin Comic writers all to one length, the present division is evidently so irregular, and the varieties, observable in the manuscripts and early printed editions, so great, as to justify any attempt for a new arrangement, founded, as this would also be, on the strict rules of Prosodia and Reason, the only sure guides for such a purpose. Nay, the very proposed change in distribution is in many cases actually suggested by the old copies themselves; for it is observable, that in several instances the old copies vary from the present editions, in the mode of disposing the verses, at the beginning of scenes particularly, and that they give the verses, in those places, exactly as they would be required to stand, in a new arrangement, conducted on the above principles. This, although they soon after fall into confusion, is surely an adequate rule for settling the division of the rest of the scene, subject, however, to the control of the rules of Prosodia. Bentley, in the case of some verses at the

beginning of Act III. Sc. 5, in Plautus's Casina, which had formerly stood as Tetrameters, thus [y]:

'Nulla sum, nulla sum, tota tota occidi, cor metu mortuum est,
'Membra miseræ tremunt: nescio unde auxilii, præsidii,
'Perfugii mihi, aut opum copiam comparem, aut expetam,
'Tanta factis modo mira miris modis intus vidi,
'Novam atque integram audaciam. Cave tibi Cleostrata, abscede
'Ab ista obsecro, ne quid in te male faxit ira percita,

found it necessary to new regulate and divide them thus:

Nulla sum | nulla sum | tota to|ta occidi
Cor metu | mortuum est | membra mise|ræ tremunt
Nescio un|de auxilii | præsidii | perfugii
Mihi aut opum | copiam | comparem aut | expetam [z]
Tanta fac|tis modo | mira mi|ris modis
Intus vi|di novam at|que integram au|daciam [a]
Cave tibi | Cleostrata ab|scede ab is|ta obsecro [b]

[y] See Lambin's edition of Plautus.

[z] Bentley reads and scans these verses thus:

'Nescio un|de auxili | præsidi | perfugi
'Mi aut opum | copiam | comparem aut | expetam;'

but the Licences are unnecessary; for this sort clearly admits the Choriambus, as the three last feet certainly are in the first verse; and the Di-Iambus, which is the first foot, in the second.

[a] Bentley, in the first foot of this verse, supposes an elision of the S, at the end of Intus, for the purpose of rendering that foot a Cretic: but, as the Molossus is undoubtedly admissible, his conjecture is unnecessary.

[b] Plauti Casina, Act III. Sc. 5, and Bentley's 'Emenda-'tiones ad Ciceronis Tusculanas,' p. 53, before referred to. This is one of the places where a different regulation of the verses, at least, from that in which they appear in some editions, has been found necessary. Bentley is evidently right, in

and no one, from their very appearance, can doubt one moment whether he was right. A similar advantage, by a change of this kind, might also be gained, in a multitude of other places, in the works of Plautus and Terence; and the success, which has uniformly attended experiments, actually made on the present occasion on several of these, is sufficient to justify a firm persuasion, that the system by which those experiments were guided, is in every respect well founded.

Terence has, in his Andria, Act III. Sc. 2, introduced four Bacchiac verses, which have been already given in Section XXI. and are acknowledged both by Bentley[b] and Bishop Hare[c] to be of that sort; and in Act IV. Sc. 1, of the same play, he has used a few Cretic verses, which have been also noticed in the same Section XXI. and are in like manner decided by Bentley[d] and Bishop Hare[e] to be Cretic: but these two scenes are the only places throughout his whole works, in which Terence is, at present, supposed to have employed lines of either of those kinds. It is, how-

thus arranging them; but, in Lambin's edition of Plautus, the lines stand as before observed in the text. The fact is only here noticed to show, that the distribution of the lines of a passage, in any edition, is not a sufficient reason against attempting a better.

[b] See his 'Emendationes ad Ciceronis Tusculanas,' p. 49, before referred to.

[c] See his edition of Terence, p. 31.

[d] See his 'Emendationes ad Ciceronis Tusculanas,' p. 53, before referred to.

[e] See his edition of Terence, p. 41.

ever, exceedingly improbable, that, on these occasions only, he should have resorted to them. If these are, as they indubitably are, unquestionable instances, it follows, that all the succeeding verses in the same scenes are Pæonic likewise; for the principle of uniformity of verse in the same scene, seems incontrovertible by any argument of weight. There is no doubt, from what has been already found on trial, that, on a similar experiment, they would all be found of the same sort, and capable of reduction to the same length; as in reason and good sense they should be: and if the succeeding verses in those scenes will scan as such, why may not other scenes be also so scanned and divided as to length?

The same may be said of the initial and final, and the other long verses, in the first scene of Plautus's Amphitruo, which, situated as they are, intermixed with Pæonic Tetrameters, ought themselves to be considered as of the same kind, and divided and regulated accordingly. Some of the Pæonic Tetrameters here mentioned, beginning 'Hæc heri,' &c. will be found in Section XXI.; and the possibility of reducing the long verses, which precede them, to the same standard, will be evident, from the following attempt on the initial lines of the first scene of the Amphitruo, which, in consequence of being thus disposed, exactly connect and correspond with the before-mentioned Bacchiac Tetrameters, immediately following them.

Qui me nunc | alter est | audaci|or homo aut
Qui confi|dentior | juventu|tis mores
Qui sciam | qui hoc noctis | solus am|bulem
Quid faciam | nunc si tres | viri me in | carcerem
Compege|rint inde qua|si e promptu|aria
Cella de|promar ad fla|grum nec cau|sam liceat
Dicere mi|hi neque in hero | quicquam auxi|lii siet
Nec quisquam | sit quin me om|nes esse | dignum
Deputent | ita quasi in|cudem me | miserum
Homines oc|to validi | cædant i|ta peregre
Adveniens | hospitio | publicitus | accipiar
Hæc heri, &c.

By a similar regulation, on the like principles, all the irregularities of Metre, in the same scene, which occur in Terence's Andria, Act I. Sc. 2, may be prevented; and the whole be reduced, as it is in the following attempt, to an equal length of verse, without one Poetical Licence. Variety of verse, in the same scene, as has been often before noticed, does not seem justified by the practice of the Greeks, and indeed it is so irrational, that it is, perhaps, scarcely possible to defend it.

Non dubium est | quin uxo|rem nolit | filius
Ita Davum | modo time|re sensi ubi | nuptias
Futuras | esse audi|vit sed ip|se exit foras
Mirabar | hoc si sic | abiret et | heri
Semper le|nitas vere|bar quorsum e|vaderet
Qui postquam au|dierat non | datum iri | filio

[f] In the line, as here given, a variation has been made from the common reading, by the insertion of the word 'nunc,' which does not occur in Lambin's edition, but is to be found in the folio edition of Plautus, printed at Parma in 1510.

Uxorem | suo nun|quam cuiquam | nostrum
Verbum fe|cit neque id æ|gre tulit at | nunc faciet
Neque ut opi|nor sine tu|o magno | malo
Id voluit | nos sic nec | opinan|tes duci
Falso gau|dio spe|rantes jam a|moto metu
Inter osci|tantes op|primi ut ne es|set spatium
Cogitan|di ad distur|bandas nup|tias
Astute | carnifex | quæ loquitur | herus est
Neque provi|deram Da|ve hem quid est | ehodum
Ad me quid | hic volt quid a|is qua de | re rogas
Meum gna|tum rumor | est ama|re id populus
Curat sci|licet hæcci|ne agis annon | ego
Vero istuc | sed nunc e|a me exqui|rere
Iniqui | patris est nam | quod antehac | fecit nihil
Ad me atti|net dum tem|pus ad eam | rem tulit
Sivi animum ut | expleret | suum nunc | hic dies
Aliam vi|tam adfert ali|os mores | postulat
Dehinc pos|tulo si|ve æquum est te o|ro Dave
Ut redeat | jam in viam hoc | quod sit om|nes qui amant
Graviter si|bi dari uxo|rem ferunt | ita aiunt
Tum si quis | magistrum | cepit ad e|am rem improbum
Ipsum animum æ|grotum ad de|teriorem | partem
Plerumque ap|plicat non | hercle intel|ligo
Non hem Non | Davus sum | non Œdi|pus
Nempe ergo a|perte vis | quæ restant | me loqui
Sane qui|dem si sen|sero hodie | quicquam
In his te | nuptiis | fallaci|æ
Conari | quo fiant | minus aut vel|le in ea re
Ostendere | quam sis cal|lidus ver|beribus
Cæsum te in | pistrinum | Dave de|dam usque ad necem
Ea le|ge atque omi|ne ut si te in|de eximerim
Ego pro | te molam | quid hoc in|tellextin
An nondum e|tiam ne hoc | quidem uno | callide
Ita aperte ip|sam rem mo|do locutus | nihil
Circuiti|one usus es | ubi vis fa|cilius
Passus sum | quam in hac re | me delu|dier
Bona verba | quæso irri|des nihil | me fallis

Sed dico | tibi ne te|mere faci|as neque
Tu haud dicas | tibi non | prædictum | cave

The necessity of a new arrangement may also further appear from the following instance: Terence, in his Andria, Act V. Sc. 1, gives this line, which is said by the Grammarians to be Trochaic Tetrameter catalectic:

'Satĭs jam | satĭs Si|mo spec|tata er|ga te a|miciti|a est me|a[g].'

But to make it so, it is necessary to introduce two Poetical Licences in the scanning; one in the first foot, and the other in the second, by making in each the last syllable of 'satis' short, though naturally long by position, as it there stands. Poetical Licences are always to be avoided, and it is, for that reason, much better that the line should be new regulated, thus:

'Satis jam satis Simo spectata erga te.'

So it actually stands, in a manuscript of the fourteenth century[h], which probably is not the only one which gives that distribution. It will then scan as follows:

'Sătĭs jām | sătĭs Sī|mŏ spēctā|ta ērgā tē;'

and be exactly a copy, as to structure of versification, of the following line, in the Amphitruo of

[g] See it so termed Trochaic Tetram. cat. in Hare's edition, p. 51, and scanned with the two Licences as here.

[h] Harleian MSS. No. 2525.

Plautus, Act II. Sc. 2, which stands as a distinct line in Lambin's edition, as it does also in Gronovius's edit. Amst. 1684:

'Sătīn pār|vă rēs ēst | vŏlūptā|tum īn vītā.'

Lambin, indeed, in the second foot, reads, 'parva 'est res,' instead of 'parva res est;' but Gronovius gives it 'parva res est.' The variation which this occasions, by introducing a Molossus, instead of a Bacchius, in the second foot, is no objection; because the Molossus is an admissible foot in that species: but other copies give it as 'parva res est,' which makes Terence's line a perfect resemblance.

One single breach of any one of the rules of Prosodia, is evidently a much more violent method, to correct or justify the text of an author, than merely a new regulation and distribution of his lines is, to remove manifest corruptions, in the arrangement of his verses. Not to mention, besides, that in many cases the proposed alterations are suggested, from a comparison of manuscripts, and, in others, are actually confirmed and justified by their authority. The former method is plainly a transgression against those rules which were established to promote general excellence, and intended for universal influence, while the latter only affects that single instance to which it is applied, and the works of that author alone. Besides, that it tends to vindicate his reputation,

as a Poet, from the implied charge of incapacity, want of genius, and deficiency of talent, to which he cannot but be liable, when he is found, or supposed, unable to submit to the usual and ordinary restrictions of settled and established rules.

SECTION XXX.

Bacchiac or Saturnian Verse admits all equivalent Feet, but no Licences.

Feet actually occurring in the Pæonic or Bacchiac verses, in Plautus and Terence.—All equivalent feet equally admissible on principle.—The want of an actual instance no objection to this.

THE specimens of verses already inserted from Plautus and Terence, in Section XXI. have decidedly shown the use of the following kinds of Feet or Metres:

Bacchius	⏑ – –	Molossus	– – –
Antibacchius	– – ⏑	Di-Iambus	⏑ – ⏑ –
Cretic	– ⏑ –	Iambus & Tribrachys	⏑ – ⏑ ⏑
Pæon 1	– ⏑ ⏑ ⏑	Ionicus Minor	⏑ ⏑ – –
Pæon 4	⏑ ⏑ ⏑ –	Anapæst & Pyrrhichius	⏑ ⏑ – ⏑ ⏑
Pæon 3	⏑ ⏑ – ⏑	Tribrachys & Iambus	⏑ ⏑ ⏑ –
Pæon 2	⏑ – ⏑ ⏑	Di-Trochee	– ⏑ – ⏑
		Choriambus	– ⏑ ⏑ –
		Trochee & Tribrachys	– ⏑ ⏑ ⏑
		Ionicus Major	– – ⏑ ⏑

This any one may perceive who will take the trouble to examine the verses, and extract the Feet, or Metres, of which they consist, as has

been done on the present occasion; and as those above enumerated, amount to so nearly all that can be produced from the fundamental Feet or Metres, either by changing the situations of the quantities, or substituting one long syllable for two short, they certainly justify the supposition, that every one of the rest might be equally received, because they all depend on the same principle, though an actual instance of the use of some of them has not happened to be found. This circumstance has been noticed before; and the difficulty of producing, when it is wanted, an actual example even of a common and acknowledged rule has been shown so great[i], as to afford no rational ground for rejecting an instance merely for want of an example to confirm it, if the principle on which it rests be in itself reasonable.

All in the above list, it is to be observed, have been produced without one single Poetical Licence, and without ever departing from the principle of equality of length in the verses.

[i] See a note on Section X. p. 132.

SECTION XXXI.

Pindar's and Horace's Odes to be new regulated.

A new regulation of Metre necessary to other Poets besides the Comic.—An Ode of Pindar, as it now stands.—Objections to it.—The same, fresh arranged, as Bacchiac.—An Ode of Horace, arranged in like manner—Another Ode so treated.—Reasons for the present irregularity.

THE want of a new and more correct regulation and arrangement, is not, however, peculiar to Comic Metre; for nothing can be in greater confusion than the Lyric Metre, or the Lyric compositions, as well of the Greek as the Roman Poets. It is true this inquiry is, perhaps, not strictly within the compass or limits of the present work, but yet it will be found, on examination, more closely connected with its object than may at first sight be imagined. At least it certainly tends to show, that the present regulation of the verses is in almost all kinds of Poetry extremely erroneous; and, consequently, that a proposal for a new arrangement and distribution, in the case of Comic verse, is not so violent or unnecessary a measure as some may, perhaps, endeavour to represent it. But, in addition to this, it is also a subject of so much importance in itself, to the knowledge of

Prosodia and Versification in general, that it would perhaps be wrong to omit it.

As a proof of the great corruptions of these Poems, as to the regulation of the verses, in the instance of the Greek writers, the reader has only to examine the first Ode of the Olympiad of Pindar, in which the lines are disposed as follow:

‘ Αριστον μὲν ὕδωρ ὁ δὲ
‘ χρυσὸς, αἰθομενον πῦρ
‘ ὰ τε διαπρέπει νυ-
‘ κτὶ, μεγανορος ἐξοχα πλούτου
‘ εἰ δ' ἄεθλα γαρύειν
‘ ἔλδεαι φίλον ἦτορ,
‘ μηκέθ ἀλίου σκόπει
‘ ἄλλο θαλπνότερον
‘ ἐν ἀμέρα φαεινὸν ἄστρον
‘ ἐρήμας δι' αἰθέρος.
‘ μηδ' Ολυμπίας ἀγῶνα
‘ φέρτερον αὐδάσομεν.
‘ ὅθεν ὁ πολύφατος
‘ ὕμνος ἀμφιβαλλεται
‘ σοφῶν μητίεσι, κελαδεῖν
‘ Κρόνου παῖδ', ἐς ἀφνεὰν ἱκομένους
‘ μάκαιραν Ἱέρωνος ἑστίαν [k].'

In this arrangement, it is impossible to discover any thing like what constitutes Poetry. Har-

[k] Pindari Olympia, Ode I. edit. 18mo. ab H. Stephano, Erroduni, 1624; & edit. 12mo. apud Hieronymum Commelinum, 1597.

mony of numbers there is none, nor is there any thing like regularity of Metre; and so far is it removed from any such qualities, that the lines are, on the contrary, intolerably harsh, dissonant, and discordant. Such, in short, is the irregularity in the length of the verses, that no rule seems to have been pursued; and the following method is more probably correct, because it makes the Metre more regular, and certainly produces harmony to the ear, of which the present mode is entirely destitute:

Ἄριστον | μὲν ὕδωρ | ὁ δὲ χρυσὸς | αἰθόμενον
Πῦρ ἀ τε δι|απρέπει | νυκτὶ, μεγα|νόρος ἔξοχα
Πλέτε εἰ δ' ἄ|εθλα γα|ρύειν ἔλδε|αι φίλον
Ἦτορ, μη|χέθ' ἁλίε | σκόπει ἄλλο | θαλπνότερον
Ἐν ἀμέρα φα|εινὸν ἄσ|τρον ἐρήμας | δι' αἰθερος,
Μηδ' Ὀλυμ|πίας ἀγῶ|να φέρτερον | αὐδάσομεν
Ὅθεν ὁ πολύ|φατος ὕμνος | ἀμφιβάλ|λεται σοφων
Μητίεσι | κελαδεῖν Κρό|νε παῖδ', ες | ἀφνεὰν
Ἱκομένους | μάκαιραν | Ἱέρωνος | ἑστίαν.

Equal disorder is visible in several of the Odes of Horace, and particularly, for instance, in the eighth and thirteenth of the first book. These ought to stand regulated as follow; and the difference will at once be seen, on turning to the

works of that author, which being so easily accessible, it is here unnecessary to insert the Odes in their present corrupt and depraved state.

Lib. 1. Ode VIII.

Lydia dic | per omnes | te deos | oro
Sybarin cur | properas a|mando per|dere
Cur apri|cum oderit | campum pa|tiens
Pulveris at|que solis | cur neque mi|litaris
Inter æ|quales e|quitet Gal|lica
Nec lupa|tis tempe|ret ora fræ|nis
Cur timet | flavum Ty|berim tan|gere
Cur oli|vo sanguine | viperi|no cautius
Vitat ne|que jam li|vida gestat | armis
Brachia sæ|pe disco | sæpe trans | finem
Jaculo no|bilis expe|dito quid | latet
Ut mari|næ fili|um dicunt | Thetidis
Sub lacrymo|sæ Trojæ | funera ne | virilis
Cultus in | cædem et Lyci|as proripe|ret catervas.

Lib. 1. Ode XIII.

Cum tu Lydi|a Telephi | cervicem | roseam
Et cerea | Telephi lau|das brachia | væ meum
Fervens dif|ficili bi|le tumet je|cur
Tunc nec mens | mihi nec co|lor certa | sede manet
Humor et in | genas fur|tim labitur | arguens
Quam lentis | penitus ma|cerer igni|bus
Uror seu | tibi candi|dos turpa|runt humeros
Immodicæ | mero rix|æ sive pu|er furens
Impressit | memorem den|te labris | notum
Non si me | satis audi|as speres | perpetuum
Dulcia bar|baræ læ|dentem oscula | quæ Venus
Quinta par|te sui nec|taris imbu|it
Felices | ter et ampli|us quos ir|rupta tenet

Copula nec | malis di|vulsus queri|moniis
Suprema | citius sol|vet amor di|e.

The first of these Odes is acknowledged by Acron[1], an ancient grammarian, to be, even as it uniformly stands in the printed editions, really and substantially of the Choriambic species, which is known to admit the Choriambus, Bacchius, and Pæons. So it is, in fact, here considered; nor is any one foot admitted in exchange for another that is less than equal to five short syllables, the quantity of the Bacchius, or of more than six, the quantity of the Choriambus. All that is now done, is to make the verses, in both Odes, of equal length, all Tetrameters; as it is evident, from every consideration of Reason and good Sense, as to principle, and of practicability, to render them so, as to matter of fact, they really and certainly should be. Nay, so well does this distribution, in the instance of the last Ode, namely, Lib. 1, Ode XIII. fall in with the rest of the Ode, as at present regulated in the printed editions, that every third verse, out of the whole fifteen, as here arranged in the text, stands, in like manner, a separate verse, in the editions as printed at present.

But, by whatever name such Metre, from the more frequent recurrence of one particular foot,

[1] 'Horatii Opera, cum Helenii Acronis et Porphirionis 'commentariis, per Georgium Fabricium,' fol. Basil. 1555, p. 17, in a note on this Ode.

may be thought, it is plain, that the Choriambus, the Molossus, and all Metres equal to six short syllables, are repeatedly intermixed in the same verse, whatever may be really its kind, with those of only five, as the Bacchius, Antibacchius, Cretic, &c.; and this fact has been already abundantly proved in the instances inserted from Plautus and Terence.

On the above Odes of Pindar and Horace, as arranged in the manner already proposed, musical persons, and those best capable of judging and discriminating, as possessing accurate musical ears, between discord and harmony of sounds, have been consulted on this very point, on which their opinion has uniformly and universally coincided with that of the present author. If any one there be, who cannot perceive how extremely inharmonious and unlike verse, the originals are, or is not immediately sensible of the advantage of the change, let him make inquiries of those who can teach him in what the principles of harmony and discord in music consist, and he will find, that not to be sensible of the difference, would afford the strongest ground for suspecting that, however well-gifted he might be in other respects, or however his advantages might have been improved, he must for ever relinquish all claim to a musical ear.

In some measure, this irregularity has arisen from the circumstance, that, in the manuscripts, the text was, generally, if not universally, accom-

panied, but especially in the instances of Pindar and Horace, with a very copious marginal commentary [m]; and that, to make room for this, the space allowed for the text was too much contracted. The consequence of this was, that the Copyist frequently found, that one verse of the Poem could not, in writing, be contained in one line; but that, on the contrary, a part of it must necessarily be carried into a second: and, as he was not sufficiently skilful to discern where each verse ended, and the commencement of a fresh verse was not distinguished by a capital letter [n], one verse has been run into another in strange confusion. In addition to this, the beginning of a fresh Poem is frequently, in manuscripts, decorated with a large initial letter, illuminated, which, by occupying a great portion of space, tended still further to lessen that allowed for the text; and, by those means, to increase the difficulty of division, and augment the confusion of the lines.

[m] Faernus, in his Emendations of Terence, which Hare has reprinted at the end of his edition, says, p. 28, in a note on the Prologue to the Heautontimorumenos, 'In libro Bembino, 'ut per omnes alias Comœdias, antiquissima manu glossemata, 'ex Donato, in margine ascripta sunt, ad locorum, quæ inci-'dunt, expositionem, ita, in hanc ipsam Heautontimorumenon, 'multa visuntur, quæ Donati similiter putamus esse, cujus, in 'hanc fabulam, commentarii interciderunt.'

[n] This practice has also been continued in printed books; and in the edition of Pindar, with a Latin interpretation by M. Æmilius, P. Fr. Porti C. F. printed by Commelin, 12mo. 1597, the lines are so printed throughout.

SECTION XXXII.

Conclusion from the Whole.

Present system not admissible for three reasons.—Latin Comic metre not Iambic, but Bacchiac, for three reasons.—Present division of verses in Plautus and Terence not to be trusted, for three reasons.

THE proposed Inquiry having now been conducted to the extent at first designed, and all the facts necessary, as the foundation of a correct opinion, having been brought forward, and substantiated, nothing remains, but to observe, as the result of the whole, that in the course of the several preceding Sections, the following conclusions, besides several others, incidentally connected with them, have been decidedly and fully established:

That the present system is not admissible;

1. Because it supposes Latin Comic Metre Iambic, a kind of Metre which, in itself, has no relation to Comedy [o], and with the rules and principles of which, as limited in that very system, Comic Metre will not agree [p].

[o] Section XXVIII. [p] Ibid.

2. Because it requires variety in the length of the verses of the same scene, for which there is no reason or authority; and which, as contradicting the practice of the Greek writers [q], and having no ground from principle, is an opinion highly irrational in itself [r].
3. And, because, as is confessed even by those Grammarians and Critics themselves, who contend for it, it cannot subsist, without an immense number of Poetical Licences, which, as deviations from rules established for the promotion of excellence, cannot, consistently with the first principles of Reason and common Sense, be received [s].

That Latin Comic Metre is not Iambic, but Bacchiac;

1. Because, as Comedy was always considered as having a decided connexion, in its original, with the rites of Bacchus [t], and as Bacchiac was the kind of Metre used in the Hymns in honour of Bacchus [u]; Bacchiac was, therefore, the fittest for Comedy, derived, as they both were, from the rites of that deity.

[q] Section XX.
[r] Section XVIII.
[s] Section XXVIII. and XXII.
[t] Section XII.
[u] Section VI.

2. Because all the supposed Trimeter Iambic verses in Plautus and Terence, including, also, all which at present require Licences, may, without any Licence, be scanned as Bacchiac Tetrameter[x]; and all those verses now supposed Tetrameter Iambic, may, by a more correct division of the lines, be new regulated as Bacchiac Tetrameters also[y]; and, therefore, Bacchiac was the fittest for Comedy, derived, as it was, from the rites of that deity.
3. And, because unequivocal instances of Bacchiac verses have been found in Plautus and Terence, which require no Licences[z].

That the present Division of Verses, in Plautus and Terence, is not to be trusted;

1. Because the oldest manuscripts are in Prose[a], and therefore it is not the original distribution, but a more modern regulation, and not supported by the concurrent testimony of ancient copies, which, on the contrary, differ from that and each other[b].

[x] See Section XXI.
[y] See Sect. XXIX.
[z] See Section XXI.
[a] See Sect. XVII.
[b] See Section XVI. and XVII.

2. Because it was evidently made on the false principles of the prevailing system.
3. And, lastly, because Bentley has found it necessary, both in Plautus and Terence, to alter the division [d].

If, after this, the system at present received can maintain its ground; if the existing Division or Distribution of the Verses can be considered as of any authority, or the admission of the principles of Bacchiac Metre, to procure a better and more rational regulation, can be refused; incontrovertible evidence, and positive facts, well authenticated, are of no avail, argument is useless, and reasoning wholly in vain.

[d] Section XXIX.

INDEX.

N. B. *The Letter* n, *after any Number, refers to a Note in that Page.*

Æschylus, instance from him of a Trochee in Iambic verse, 129, *n.*

Alexamenes, Teius, first invented Dialogue, 142, *n.*

Amphibrachys, admissible in Heroic verse, 114. Instances of, 119, 120, 121, 126. Not received by the Grammarians into Iambic verse, 130. Admissible into Iambic verse, 132.

Anapæst, admissible in Heroic verse, 114. Instances of, 115, 117, 118, 126.

Andronicus (Livius) first introduced Comedy at Rome, 156.

Archilochus, the supposed inventor, or rather introducer, of Iambic verse into Greece, 56. All Lyric Poetry probably attributable to him, 57. The principles of all borrowed by him from the Psalms of David, 58. He used Iambic Trimeter acatalectic and Iambic Tetrameter catalectic, 58, 59. Specimens from his writings, to ascertain what sorts of verse he employed, 59, &c. He also employed Trochaic Trimeter acatalectic and Iambic Trimeter acatalectic together, 64. He appears to have introduced, together with the Trochaic, the Iambic foot also in the same line, 64. He did not apply Iambic for invective, but probably only used it, because it was cheerful, and fit for Lyric purposes, 65. He appears to have used Bacchiac or Pæonic, 71. A specimen from him, as given by Hephæstion, 71. Another specimen of Bacchiac from him, as given by Stobæus, 73. Another, 75. Part of a Dithyrambic hymn by him, 77. Iambic verse introduced by him, as better suiting Lyric subjects, 80.

Aristophanes. Pæonic supposed by some invented by Aristophanes, 135, *n.* Specimens of the Chorus from him, 239. Examples of verse from him, 247. Bisset's enumeration of the sorts of verse which he used, 253.

Aristotle, his opinion that a poem, containing all sorts of verse, is not a poem, 22, *n.* His sentiments as to the three sorts of rhythmical time, 38, 39, *n.* His opinion that the Dithyramb was the origin of Tragedy, 84, *n.* His idea as to the change of metre in Tragedy, 84, *n.* 258. A shameful interpolation by Bishop Hare, in the passage from Aristotle, 84, *n.* 259. His opinion that Comedy had Music only in particular parts,

namely, between the acts, 162. His sentiments on the parts of Tragedy, 168. Remarks on it, 168. Says Tragic metre was originally Tetrameter, 232. His opinion what Rhythmus should be used in public speaking, 258, *n.* Says Tragedy derived from the Dithyramb, an hymn to Bacchus, 264. The Tetrameter verse mentioned by Aristotle, as used in Tragedy, probably Bacchiac, 266. Absurdly derives Comedy from the Phallica, 266. His contradictory opinions as to Iambic, 400. Objections to them, and the contradictions pointed out, 401. His tract De Poetica not to be trusted, and why, 434. That tract much relied on by classical scholars, 434. When he lived, 434. Fate of his writings after his death, 435, &c. Doubtful whether the treatise De Poetica by Aristotle the Stagyrite, 439. If his, it is probably corrupt and interpolated, 440.

Augustin of Eugubio, his opinion on the nature of Hebrew Poetry, 15. His sentiments examined, 23.

B.

Bacchiac, or *Pæonic Verse*. Archilochus appears to have used Bacchiac or Pæonic, 71. A specimen from him, as given by Hephæstion, 71. This specimen erroneously supposed, by Hephæstion, a compound of two sorts of metre, 71. A specimen of Pæonic, by Cratinus, as given by Hephæstion, 71. A similar error of Hephæstion's, as to this also, 71. The scanning of all these rectified, which shows them to be Pæonic, 72. Another specimen of Bacchiac from Archilochus, as given by Stobæus, 72. This better regulated, 73. Another from Stobæus, 73. A better regulation, 74. Another specimen from Archilochus, as given by Stobæus, 75. A better regulation, 76. Another regulation, by which the lines may be made Trochaic Dimeter, 76. Part of a Dithyrambic hymn by Archilochus, 77. These lines Bacchiac, 77. The Bacchiac foot so named, because used in hymns to Bacchus, 77, 81. Choriambic, called Bacchiac, 78. Choriambic used by Cratinus and Phrynichius, 78. Bacchiac, Cretic, and Pæonic all one sort, 79. Pæonic verse applied by Archilochus to the rites of Bacchus, probably because he found the succession of syllables better calculated for that sort, 80. Satyric Poetry probably Bacchiac or Pæonic, 84. What feet it admits, 135. Pæonic erroneously divided into three sorts, Pæonic, Bacchiac, and Cretic, 135, 136. For this division, Poetical Licences unnecessarily introduced, even by Bentley, 136, 137. Pæonic supposed, by some, invented by Aristophanes, 135, *n.* Used by Cratinus and Archilochus, 135, *n.* Hephæstion's opinion as to Pæonic, 136. Admits, as appears from specimens given by Bentley, feet of six times, as well as those of five, 138. Enumeration of feet admissible, 139. Those Tragic verses, already sup-

posed Iambic Tetrameter, are probably Bacchiac, 233. No objection to this, excepting only in verses consisting wholly of the Iambus, 236. That, however, easily removable, 237. Chorusses in the Greek Comedies equally divisible as Bacchiac Tetrameter verse, 238. Scarcely possible to conclude that the metre employed in the Greek Tragedies and Comedies was any other than Bacchiac Tetrameter, 241. The Tetrameter verse mentioned by Aristotle, as used in Tragedy, probably Bacchiac, 266. Bacchiac or Pæonic verse, as connected with Bacchus, had a kind of natural connexion with Comedy, 275. Strong reasons, therefore, for conceiving Greek Comic verse Bacchiac, 278. Verses supposed Iambic Trimeters, will scan as Bacchiac Tetrameter, 281. A specimen from Plautus so treated, 282. Examples of Bacchiac verses from Plautus, 283, 284, 286, 287. Instances of the like kind from Terence, 288. Comic Latin verse imagined Pæonic or Bacchiac, and why, 290. Reasons for conceiving Latin Comic verse Bacchiac, 447. Every reason to think Saturnian Bacchiac, 454. Bentley has ascertained Bacchiac and Cretic verses in Plautus and Terence, 457. Cretic or Pæonic verses in Terence, 460. Some in Plautus's Amphitruo, 462. Bacchiac or Saturnian verse admits all equivalent feet, but no Licences, 467. Feet actually occurring in the Pæonic or Bacchiac verses in Plautus and Terence, 467. All equivalent feet admissible on principle, 468. An Ode of Pindar arranged as Bacchiac verse, 471. Two Odes of Horace so treated, 472.—See *Pæonic Verse.*

Bacchus. Rites of Bacchus made Poetry familiar to the common people, 140. The Romans acknowledged in Comedy some relation to Bacchus, 269. An altar to him placed on the stage, 269.

Benedictus of Florence completed Politian's revision of Terence, 209. The result published by him in 1505, and again in 1519, 209. Benedictus has mistaken two passages in Aristotle, 210.

Bentley erroneously considers Bacchiac, Cretic, and Pæonic, as of different kinds, 79. Specimens of Bacchiac and Pæonic verse given by him, 138, 288. His objections to Quintilian's opinion, that Terence should have used only Trimeters, 218. Remarks on them, 220. Bentley ignorant of Music, 222. He has confounded together Time and Tune, and length of verse, and constituent feet, 223. He has ascertained Bacchiac and Cretic verses in Plautus and Terence, 457. Has new regulated a scene in Plautus, 459.

Brencman (Henry), his observations on the Florentine Manuscript of the Pandect, 312, &c.

C.

Cappel (Louis), his opinion on the nature of Hebrew Poetry, 15.

Choriambic Verse, called Bacchiac, 78. Mallius Theodorus's opinion as to Choriambic, 405. Censured, 405. Victorinus, his opinion on Choriambic, 406. Objections to it, 407.

Chorus. Chorus in the Greek Tragedies and Comedies, its nature, and of what kind of verse their speeches consisted, 227. Greek Chorusses do not contain variety of metre, 228. Aristotle confines the performance of the Chorus to the interval between the acts, 228. Reason to think no part of these intermediate performances now existing, 228. The term Chorus does not necessarily imply singers or dancers, or musical performances, but only a multitude of persons, 229. Chorus, as employed in the Greek Tragedies, different from that used between the acts, 230. The nature of the former correctly defined, 230. Aristotle says Tragic verse was originally Tetrameter, 232. Reason to conclude that to have been Bacchiac, 232. Chorusses in the Greek Tragedies capable of arrangement as Bacchiac verse, 233. Instances and specimens of this, 233. Those Tragic verses already supposed Iambic Trimeter are probably Bacchiac Tetrameter, 233. No objection to this, excepting only in verses consisting wholly of the Iambus, 236. That, however, easily removable, 237. Chorusses in the Greek Comedies divisible as Bacchiac Tetrameter verse, 238. Specimens from Aristophanes, 239. Scarcely possible to conclude that the metre employed in the Greek Tragedies and Comedies was any other than Bacchiac Tetrameter, 241.

Comedy, origin of, 139. Theatrical productions, how exhibited originally, 146. At first, one actor only, 147. A second introduced, 147. The number increased still further, 148. Comedy not originally sung through the streets, 148. Susarion the first who furnished poetical performances to the people at large, 149. What they probably were, 149. Comedy originally a Chorus of singers without actors, 149. Plot for Comedy, and dress for the actor, when and by whom introduced, 150. Comedy, when first so called, 150. Etymology and reason of the name, 151. Tragedy not then invented, 152. Improvements in Comedy by Epicharmus and Phormis, 153. Comedy, at this time, no more than a Chorus of singers and musical performers, 153. The same with that which flourished in the first age of Comedy at Athens, 153. Improvements under Pericles, 153. Brought to perfection by Eupolis and Aristophanes, 154. Comedy in the two first ages called the Old, 154. Its characteristics, 154. Athens taken by Lysander, 154. Comedy restricted, 154. Third age of Comedy, 155. Styled the Middle Comedy, 155. Its peculiarities, 155. Further restrictions on it in the time of Alexander, 155. Fourth age of Comedy, 155. Called the New Comedy, 156. Its characteristics, 156. The Romans only copied the New, 156. Livius Andronicus first in-

troduced Comedy at Rome, 156. Characteristics of the four different ages of Comedy more distinctly stated, 157. Comedy earlier than Tragedy, 159. Not a musical performance throughout, 161. Titles of Terence's plays have occasioned the question, 161. Aristotle's opinion that it had Music only in particular parts, namely, between the acts, 162. Evanthius says the Chorus rejected, and why, in the New Comedy, 168. In the Roman Comedies, Music how employed, 170. Passage from Plautus's Pseudolus, 170. Another from his Casina, 170. Horace, his opinion as to the Chorus, 171. Remarks on it, 171. His sentiments as to the use of the Tibia, 172. Diomedes, his opinion on the parts of Comedy, 172. Remarks on it, 174. Passage from the Prolegomena, Terence, edit. 1479, 176. Another from the same, 177. Another from Terence, edit. 1499, 177. Another from Guido Juvenalis, in the same edition, 177. Another from Iodocus Badius Ascensius, Terence, edit. 1527, 178. Another from Terence, edit. Aldus, 1570, 178. Another from Juventius, Terence, edit. Spencer, 1734, 179. Another from Scaliger De Poetice, 179, *n.* Reasons why Comedy could not have been a musical performance, 179, &c. Scarcely possible to conclude that the metre employed in the Greek Comedies was any other than Bacchiac Tetrameter, 241. Comedy absurdly derived, by Aristotle, from the Phallica, 266. Comedy, as relating to private individuals, properly called φαυλικα, 268. Romans acknowledged in Comedy some relation to Bacchus, 269. Reasons why Iambic verse not properly applicable to Comedy, 271, &c. Greek Comic verse, therefore, probably not Iambic, 274. Bacchiac verse, as connected with Bacchus, had a kind of natural connexion with Comedy, 275. Strong reasons, therefore, for conceiving Greek Comic verse Bacchiac, 278.

Comic Verse, Greek. Species of verse used by Greek Comic writers, 242. Probably not Iambic, 256, 271. Strong reasons for conceiving Greek Comic verse to have been Bacchiac, 278.

Comic Verse, Latin, specimens of, 281. Verses supposed Iambic Trimeters, will scan as Bacchiac Tetrameters, 281.—A specimen from Plautus so treated, 282. Examples of verses rightly supposed Bacchiac, from Plautus, 283, 284, 286, 287. Instances of the like kind from Terence, 288. These verses, however apparently different from the Greek specimens given in Section XX. may still perhaps be derived from the same source, 289. Imagined Pæonic or Bacchiac, and why, 290. Priscian says, the Comic writers used principally Trimeters and Tetrameters, the rest seldom, 295. Latin Comic metre cannot be Iambic, 442. Priscian's opinion that it is Iambic, examined, 442. Horace's sentiments as to Iambic examined, 443. Objections to him and his testimony, 447. Reasons

for conceiving it, on the contrary, Bacchiac, 448. Variety of verse in length not allowable, 449. Latin Comic metre really Saturnian or Bacchiac, 451.

Cratinus. A specimen of Pæonic from Cratinus, as given by Hephæstion, 71. Choriambic used by Cratinus, 78. Specimens of verse from him, 246, 247.

Cretic Verse. Pæonic erroneously divided into three sorts, Pæonic, Bacchiac, and Cretic, 135, 136.—See *Bacchiac* or *Pæonic Verse*.

D.

Diomedes, his opinion as to the three sorts of rhythmical time, 44. His opinion on the parts of Comedy, 172. Remarks on it, 174. His sentiments as to Iambic verse, 405. His opinion on Trochaic, 406. Another passage from him on Trochaic, 406. Objections to these, 406.

Dithyramb. Part of a Dithyrambic hymn by Archilochus, 77. Hymns to Bacchus denominated Dithyrambic, 82. Etymology of the term, 83. Aristotle's opinion that the Dithyramb was the origin of Tragedy, 84, 264.

E.

Ennius, his affectations no justification for Poetical Licences, 105.

Eupolis, specimens of Verse from him, 243, 244, 245.

G.

Gomarus (Fr.), his opinion as to the nature of Hebrew Poetry, 15. Remarks on it, 16.

Grammarians. Supposed authority of Grammarians not to be admitted or received, 399. Aristotle's contradictory opinions as to Iambic, 400. Objections to them, and the contradictions pointed out, 401. Terentianus Maurus's definition of Iambic verse censured, 402. His account of Trochaic catalectic reprehended, 402. His description of Iambic in another place, 403. His account of Scazontic Iambic, 403. Of Iambic catalectic Tetrameter, 404. Objections to all these, 404. Plotius, his description of the Palimbacchiac, 404. Objections to it, 405. Mallius Theodorus's opinion as to Choriambic, 405. Censured, 405. Diomedes, his sentiments as to Iambic, 405. His opinion on Trochaic, 406. Another passage from him on Trochaic, 406. Objections to these, 406. Victorinus, his opinion on Choriambic, 406. Objections to it, 407. His sentiments on Ionic, 407. Objections to them, 407. His opinion on Phalæcian, 407. Objection to it, 407. His opinion as to the admission of the Trochee with the Iambus, 408. Remarks on it, 409. Several other instances of erroneous descriptions from Servius and Victorinus, 410, 412. An instance from Suidas, 414, *n*.

Cæsura claimed as a Licence for a long syllable, 415. But the Cæsura and Licence fall in different places, 415. Remarks on the lines themselves, 416. All the above-mentioned instances may be corrected by a small alteration, 417. Licence of making a diphthong short before a vowel not allowable, 419. The instance explained, 419. Contraction of two vowels unjustly claimed in a particular instance, 421. A line in Homer corrected, 422. Dividing one word at the end of a line absurd, 423. Rejection of the letter S before a consonant, not justifiable, 427. The supposed instance is read differently in different copies, and free from any Licence, 427, *n.* Some supposed instances of Licences in Juvenal and Virgil explained, 429, &c.

Greece. Linus first brought learning into Greece from Phœnicia, 48.

Greeks not the original discoverers of science, 5. Greeks obtained from Egypt astronomy and their mythology, 8. Greek philosophers travelled into Egypt, 9. Classical prejudices in favour of Greek literature almost inveterate, 11. Imitations by the Greeks, not usually, if ever, disclosed in the course of classical education, 11. Instances of poems among the Jews, prior to the time of the Greeks, 12.

Grotius, his opinion on the nature of Hebrew Poetry, 15.

H.

Hare (Bishop), a shameful interpolation by him, in a passage from Aristotle, 84, *n.* 259. His classification of seventeen sorts of Poetical Licences, 302.

Hephæstion, his opinion as to Pæonic verse, 136.

Heroic Verse. Heroic the first sort of Poetry, 48. The Spondee admitted, in Heroic Poetry, in exchange for the Dactyl, 89. Admits only feet exactly equivalent, 89. What feet it receives, 114. Besides the Dactyl and Spondee, it admits the Anapæst, Amphibrachys, and Proceleusma, 114. Anapæst, an example of, from Homer, 115. Another from Virgil, 117. Another from Horace, 118. Amphibrachys, an example of, from Homer, 119. Four examples from Virgil, 120, 121. Proceleusma, an instance of, 122. Several from Virgil, 123. These feet admissible at the end of the verse also, 125. Dactyl, examples of, 125. Anapæst, instances of, 126. Amphibrachys, instance of, 126.

Hexameter Verse. Hexameter verse the earliest kind among the Jews, as well as among the Greeks, 35. Poems written by Linus in Hexameter verse, 49. Linus, Musæus, Homer, and Hesiod, all wrote in Hexameter verse, 51. Hexameter verse originally the only kind, 79. Hymns to Bacchus originally in that metre, 80.—See also *Heroic Verse.*

Homer, an example from him of an Anapæst in Heroic verse,

115. An example from him, of an Amphibrachys in an Heroic verse, 119.

Horace objects to all deviations from rule, 97. Passages from him, 98, 99. An example from him, of an Anapæst in an Heroic verse, 118. His opinion as to the Chorus, 171. Remarks on it, 171. His sentiments as to the use of the Tibiæ, 172. Horace's sentiments as to Iambic examined, 443, &c. Objections to him and his testimony, 447. His Odes to be new regulated, 469. An Ode of Horace arranged as Bacchiac, 472. Another so treated, 472. Reasons for the present irregularity, 474.

Hubert (Theodore), his opinion as to the nature of Hebrew Poetry, 15. Remarks on it, 16.

I and J.

Iambic Verse. Archilochus the supposed inventor, or rather introducer, of Iambic verse into Greece, 56. Iambic the second sort of Poetry, 56. Iambic Trimeter acatalectic, Iambic Tetrameter catalectic, used by Archilochus, 58, 59. Iambic Trimeter acatalectic, intermixed with Trochaic Tetrameter catalectic, appears used, but probably it ought to be arranged as all Trimeters, 63. Iambic and Trochaic verses may be intermixed, 63. Archilochus uses, on another occasion, Trochaic Trimeter acatalectic and Iambic Trimeter acatalectic together, 64. He appears to have introduced, together with the Trochaic, the Iambic foot also, in the same line, 64. Reasonable he should do so, 65. He did not apply Iambic for invective, but probably only used it, because it was cheerful and fit for Lyric purposes, 65. Present etymology of the name Iambic not defensible, 66. A new one proposed, 67. Iambic verse introduced by Archilochus, as better suiting Lyric subjects, 80. The Tribrachys received in the Iambic, instead of the Iambus, 89. In the Iambic metres of four times, received instead of those of three, 90. Of what feet Iambic verse consists, 127. Victorinus's opinion, that there are three sorts of Iambic, viz. Iambic, Trochaic, and a mixture of both, 127. Remarks on it, 128. Eight sorts of feet deducible from the Iambus and Spondee, the two fundamental feet of the Iambic, 128. What they are, stated, 128. Five of these already acknowledged by Grammarians, 128. Trochee not admitted by them, 128. Victorinus, his opinion on that point, 130, *n.* Terentianus Maurus, his sentiments on that subject, 129, *n.* Amphibrachys not received by the Grammarians, 130. Nor Proceleusma, 130. An example of the Proceleusma, 130, *n.* Trochee admissible, and no reason for excluding it, 131. Instances from Æschylus, Sophocles, and Juba, 129, *n.* Juba's opinion, 129. Amphibrachys and Proceleusma equally admissible, 132. Iambic verse not properly applicable to Comedy, 271, &c. Greek

Comic verse probably not Iambic, 271. Priscian says, that Comic writers used Iambic verse, and introduced into it five sorts of feet, 294. He says the verses are either Monometers, &c. 295. Priscian says, Terence used Trochaic metre, mixed and confused with Iambic, 296. Aristotle's contradictory opinions as to Iambic, 400. Objections to them, and the contradictions pointed out, 401. Terentianus Maurus's definition of Iambic verse censured, 402. His description of Iambic in another place, 403. His account of Scazontic Iambic, 403. Of Iambic catalectic Tetrameter, 404. Objections to all these, 404. Diomedes, his sentiments as to Iambic, 405. Victorinus, his opinion as to the admission of the Trochee with the Iambus, 408. Remarks on it, 409. Latin Comic metre cannot be Iambic, 442. Priscian's opinion that it is Iambic examined, 442. Horace's sentiments as to Iambic examined, 443, &c. Objections to him and his testimony, 447.

Jerom (St.), his opinion as to the nature of Hebrew Poetry, 14, 24. His and Scaliger's opinions compared, 26.

Ionic Verse. Victorinus's sentiments on Ionic verse, 407. Objections to them, 407.

Josephus, his opinion as to the nature of Hebrew Poetry, 14, 23, 24.

Juba, his opinion as to the admission of the Trochee in Iambic verse, 129.

Juvenal, a supposed instance of a Licence in him explained, 429.

L.

Le Clerc, his opinion on the nature of Hebrew Poetry, 15. His opinion refuted, 18.

Licences (Poetical), do not seem to have been used in Hebrew Poetry, 32. None admissible, 92. Precepts did not precede, but follow the invention of arts, 94. Every deviation from rule a defect, 95. Deviation cannot be justified, 96. No instance of necessity, 96. Poetical Licences perpetually claimed by the Grammarians, 97. Horace objects to all deviations from rule, 97. Passages from him, 98, 99. Poetical Licences no other than blemishes, 99. Licences supposed, where none existed, 99. All objectionable, as deviations from rule, 100, &c. Rule intended to produce excellence, and prevent error and deformity, 100. Priscian says, violations of Prosodia frequent among Dramatic writers, 100, 296. And that Terence used them more than others, 100, 296. If so, they are not models of excellence, 101. And Terence is more culpable than all others, 101. It cannot be supposed the audience would have tolerated them, 101. Constant violation of rule, and perpetual variety of verse, would render all prose verse, 102. If indulgences unlimited, impossible to decide as to the nature of any species of Poetry, 102. Poetical Li-

cences not authorized by violent elisions and contractions in manuscripts, because they occur in prose works also, 103. Instances of this kind in the Florentine Pandect, 103. A similar example in Terence, edit. 1479, 104, *n.* Affectations of Ennius and Lucretius, no justification for Poetical Licences, 105. No pretence that rules of Prosodia different in Plautus, Terence, Virgil, or Horace's times, 107. Nature of apparent variations from rule, ill understood, 108. Not violations of rule, 108. Licentious readings sometimes preferred, 108. Motive to this, a wish in the Critic to display his own learning, 109. Poetical Licences, doubtful if any really exist in Virgil and Horace, 111. Many Licences removable, by the application of the musical principle, for the reception of all equivalent feet, 111. Others may be prevented, by preferring another reading, 112. Others are merely an observance of some rule in the Greek Prosodia, where the Latin had not followed it, 113. And the remainder principally, if not wholly, consist of contractions of vowels, or dissolutions of diphthongs, 113. They do not, therefore, affect the quantities of syllables, 113. Hare (Bishop), his classification of seventeen sorts of Poetical Licences, 302. Cæsura claimed as a Licence for a long syllable, 415. But the Cæsura and Licence fall in different places, 415. Remarks on the lines themselves, 416. All the above-mentioned instances may be corrected by a small alteration, 417. Licence of making a diphthong short before a vowel, not allowable, 419. The instances explained, 419. Contraction of two vowels unjustly claimed in a particular instance, 421. A line in Homer corrected, 422. Dividing one word at the end of a line absurd, 423. Rejection of the letter S before a consonant, not justifiable, 427. The supposed instance is read differently in different copies, and free from any Licence, 427, *n.* Some supposed instances of Licences in Juvenal and Virgil explained, 428, &c.

Linus, first brought learning into Greece from Phœnicia, 48. Poems written by him in Hexameter verse, 49.

Lowth (Bishop), his opinion as to the nature of Hebrew Poetry, 32.

Lucretius, his affectations, no justification for Poetical Licences, 105.

M.

Manuscripts. Authority of manuscripts and ancient copies not to be received in contradiction to Prosodia, 304. Errors of manuscripts described and stated, 304. Similar defects in printed editions, 308. Not peculiar to the works of Greek authors, 309. No manuscript can be of authority merely as a manuscript, or from its age, 310. But its merit must be determined by its observance or neglect of the rules of Grammar and Prosodia, 310. Transcribers of manuscripts, who

they were, and what their qualifications, merits, and defects, 312. Brencman correct in his opinion, as to the necessity of knowing the merits and faults of transcribers and correctors, 313. What Brencman has said, though applied by him to the Florentine manuscript of the Pandect only, equally applicable to manuscripts in general, 314. The earliest manuscripts of Terence and Plautus supposed of the same age with that manuscript, 314. Difficulty of reading manuscripts, 316. Few persons able to do it, 317. The Florentine manuscript described, 318, &c. Scribes, Writers, or Copyists, their different kinds, 323. Librarii, simple Copyists, 323. Notarii, those who used compendious methods of writing, 323. Antiquarii, those who copied ancient characters, 323. Singularii, short-hand writers, or those who used abbreviations, 323. Exceptores, notaries who took down in writing from dictation what was spoken, 324. Calculatores, accountants, 325. Tabularii, copyists of accounts, 325. Rationarii, keepers of accounts, 325. Logistæ, the same sort of persons, 325. Miniculatores, miniature painters, or illuminators, who ornamented and decorated the initial letters and other places, 326. Enfranchised slaves formerly betook themselves to this employment, 326. Afterwards, whoever chose to do so, in hopes of reward, and for hire, 326. And, at length, the monks, 327. Copyists of the Florentine manuscript were, by profession, Καλλιγραφοι, or such as made beauty and elegance of the writing and character their object, 328. They were several in number, and by birth Greeks, 328. Merits of these Copyists accuracy and fidelity, 329. Several examples of each, 329, &c. Circumducere literas, what the phrase signifies, illustrated from Suetonius, 336. Copyists were themselves Correctors, 336. Faults of those Copyists, 337. Specimens of their unskilfulness and ignorance, 337, &c. Others of their negligence or carelessness and folly, which were of several sorts, 340, &c. Instance of an omission in the title De Minoribus, from the Florentine Pandect, 346. Other examples of their folly and trifling, but more ridiculous than dangerous, 349. Corrections in manuscripts, how, and by whom made, 351. The Florentine manuscript of the Pandect appears to have been read over again some time after it was written, 352. The Correctors men of the same kind as the Copyists, 353. In proportion as a manuscript more correct, the writing less beautiful, 355. Faults left after correction, 355. Examples of partial, erroneous, and foolish corrections, 356. All the corrections not by the same hand, nor all of the same period, 359. Who appear to have been the Correctors of this copy, and on what occasion, 359. Age of each correction cannot be fixed, especially if it is made on another, 360. Not always corrected by another copy, as appears from the fluctu-

ation of some of the corrections, 362. Corrections where the former writing left, 363, &c. An erroneous correction, arising from ignorance of the language, and of the customs of antiquity, 367. Correct passages corrupted from vicious ones, 369. Senseless and ridiculous corrections by recent critics, 370. Mark of correction, 373. Mark for expunging, 373. Ancient method of writing and expunging, 373. Point for expunging in the Florentine Pandect, the same with that used by the Hebrews and Greeks, 375. Mode of expunging several words by small hooks or brackets facing each other, 376. Corrections with a pen or penknife, 378. Letters with a line drawn through the writing, 380, 381. Mark for supplying several words when omitted in the Pandect, 384. Marks for transposition, 385. Indications for uniting or disjoining, 386. Numbers used for distinction of pages, 387. Some alphabetical numbers, 387. Points or stops a modern invention, 389. Origin of the comma, 390. Single points, 391. Other superfluous ones, 391. Mark of a paragraph, 392. Meaning, use, and form of the same, 392. Marks of approving or censuring, or of distinguishing a passage for observation, 394. Also for pointing out a fault or suspected place, 395. Other marks and marginal notes, especially crosses, 396. Interlineary indications of proper names, 397.

Menander. Victorinus's opinion as to his change of verse examined, 223. Specimen of verse used by him, 252.

Metre. Aristotle's idea as to the change of Metre in Tragedy, 84, *n*. 258. Scarcely possible to conclude that the metre employed in the Greek Tragedies and Comedies was any other than Bacchiac Tetrameter, 241.

Music. Quintilian's opinion of the necessity of a knowledge of Music to a Grammarian, 37, *n*.

Mythology (Heathen), borrowed from the Scriptures, 6. Megasthenes, Aristobulus, and Numenius, their opinions to that effect, 7.

O.

Orpheus, Poems written by him, 49. He is said to have been a great promoter, if not the inventor, of the heathen mythology, 50. And to have first introduced the rites of Bacchus, 50. The authority of his poems doubtful, as they have been ascribed to Onomacritus, 50.

P.

Pæonic. See *Bacchiac* or *Pæonic Verse*. The third sort of Poetry, 70. Applied, by Archilochus, to the rites of Bacchus, probably because the succession of syllables better calculated for that sort, 80. The Bacchius, Cretic, Antibacchius, &c. admitted into the Pæonic, 89. In Pæonic, were

received metres of six times in exchange for those of five, 89. Erroneously divided into three sorts, Pæonic, Bacchiac, and Cretic, 135, 136.

Palimbacchiac. Plotius, his description of the Palimbacchiac, 404.

Pandect. Brencman's observations on the Florentine manuscript of the Pandect, 313, &c. What Brencman has said of the Florentine Pandect, equally applicable to all manuscripts in general, 314.

Pentameter Verse, very doubtful by whom invented, as Horace says, 51. Ascribed to Pythagoras, Mimnermus, and Ortugen, but used by Archilochus, 52. An instance from him, 52. Another referred to, 53. Probably invented between the time of Hesiod and Archilochus, but certainly before Pythagoras and Mimnermus, 54. Used by Tyrtæus, Mimnermus, and Solon, 54.

Phalæcian Verse. Victorinus's opinion on Phalæcian verse, 407. Objections to it, 407.

Philemon, specimens of verse used by him, 248, 249.

Philo Judæus, his opinion as to the nature of Hebrew Poetry, 15.

Pindar, his Odes to be new regulated, 469. An Ode of Pindar, as it now stands, 470. Objections to it, 471. The same fresh arranged as Bacchiac, 471. Reasons for the present irregularity, 474.

Plautus. The Carthaginian scene in Plautus's Pœnulus completely Hebrew and in verse, 20. Plautus and Terence, particulars respecting the first publication of them, 189. Schmeider's account of the first publication of Plautus from a manuscript at Florence, 189. He has stated incorrectly a passage from the Preface, 190. Remarks on what he has said and on the passage itself, 191. Pareus, his account of a manuscript of Plautus in the Palatine Library, 193. Remarks on his account, 191. Interval of time between dates of the oldest manuscripts and the time when Plautus and Terence lived, 207. Plautus, when he lived, 225. The earliest manuscripts of Plautus and Terence supposed of the same age with the Florentine Pandect, 314. Bentley has ascertained Bacchiac and Cretic verses in Plautus and Terence, 457. Bentley has new regulated a scene in Plautus, 459. Cretic or Pæonic verses in Plautus's Amphitruo, 461. New regulation of part of the Amphitruo, Act I. Sc. 1. 462.

Plotius, his description of the Palimbacchiac, 404. Objections to it, 405.

Poems. Instances of Poems among the Jews prior to the time of the Greeks, 12. Poems, why so called, 143.

Poetry, first known and practised among the Jews, 4. There can be but three sorts of Poetry, 37. There can be but three sorts of Versification substantially differing, 44. All

metrical feet must be ranged by their proportions, not number of syllables, 45. The whole system thus placed, 45. Heroic the first sort of Poetry, 48. Iambic the second sort of Poetry, 56. Pæonic the third sort of Poetry, 70. Reason for admitting an exchange of one foot for another equivalent in value, 87. The musical principle adopted, by which an exchange of one bar for any other equivalent in value of time is allowed, 88. Two short syllables equal to one long, 89, *n.* The Spondee admitted in Heroic Poetry in exchange for the Dactyl, 89. The Bacchius, Cretic, Antibacchius, &c. admitted into the Pæonic, 89. The Tribrachys received in the Iambic instead of the Iambus, 89. Heroic Poetry admits only feet exactly equivalent, 89. But in Pæonic were received metres of six times in exchange for those of five, 89. And in Iambic those of four instead of those of three, 90. Necessity the reason for this, in order to prevent the too great exclusion of words and subjects, 90.

Poetry, Greek. Models of all the various sorts of Greek Poetry to be found much earlier among the Jews, 34. Greek Poetry, and its rules, certainly derived from the poems in the Scriptures, 35. Hexameter verse the earliest among the Jews, as well as among the Greeks, 35. Linus, Musæus, Homer, and Hesiod, all wrote in Hexameter verse, 51. Pentameter verse, very doubtful by whom invented, as Horace says, 51. Ascribed to Pythagoras, Mimnermus, and Ortugen, but used by Archilochus, 52. An instance from him, 52. Another referred to, 53. Probably invented between the time of Hesiod and Archilochus, but certainly before Pythagoras and Mimnermus, 54. Pentameter verse used by Tyrtæus, Mimnermus, and Solon, 54.

Poetry, Hebrew. Its nature, 13. Calmet has collected the several opinions on this subject, 14. Josephus, St. Jerom, Philo Judæus, Theodore Hubert, Francis Gomarus, Le Clerc, Scaliger, Augustin of Eugubio, Louis Cappel, Grotius, &c. their several opinions, as stated by Calmet, 14, &c. Remarks on Hubert and Gomarus's opinions, 16. Hebrew Poetry certainly capable of comparison with Latin and Greek, 16. Le Clerc's opinion refuted, 18. Manwaring gives the first Psalm in Hebrew scanned, and with the quantities marked, 18. Scaliger's opinion refuted, 19. The Carthaginian scene in Plautus's Pœnulus completely Hebrew, and in verse, 20. Scaliger contradicts himself, 20. His opinion that some parts of the Bible are in verse, 21. His sentiments examined, 21. Augustin of Eugubio's opinion examined, 23. Josephus, his sentiments stated, 23. St. Jerom, his opinion, 24. Scaliger, his opinion that some parts of the Bible are verse noticed, 26. Scaliger's and St. Jerom's opinions compared, 26. Manwaring's opinion as to the nature of Hebrew Poetry, 27. The first Psalm, as given by him in the Hebrew language,

with the quantities marked, objectionable, as to the distribution, because the verses of unequal length, 28. Quantities of the feet used in it, 29. The Psalm itself as scanned and marked by him, 30. A new regulation and division proposed, to make it of more equal length, 31. Poetical Licences do not seem to have been used, 32. Bishop Lowth, his opinion on Hebrew poetry, 32. Remarks on it, 33. Models of all the Greek poetry to be found much earlier among the Jews, 34. Hexameter verse the earliest among the Jews, as well as among the Greeks, 35. Poetry among the Jews may be reasonably supposed to have proceeded from inspiration, 36.

Poetry, Lyric. All Lyric Poetry probably attributable to Archilochus, 57. The principles of all borrowed by him from the Psalms of David, 58. The very metres of all these sorts actually occur in the Psalms of David, 58. Specimens of the sorts of verse which he used, 59, &c.

Politian began to revise Terence as to the distribution of verses, 208.

Priscian says violations of Prosodia frequent among Dramatic Writers, 100. And that Terence used them more than others, 100. His system, 282. When he lived, 282. Author of the present system, 293. More deference paid to it than it merits, 293. His artful method of avoiding the inquiry whether Comic verse Iambic, 294. Says that Comic writers used Iambic, and introduced into it five feet, which he names, 294. Says Iambic verses are either Monometers, &c. 295. Comic writers, he says, used principally Trimeters and Tetrameters, the rest seldom, 295. They also used Trochaic Tetrameter catalectic, 295. All Comic writers use, he says, frequent Licences, 296. But Terence more than all, 296. Terence, he says, used Trochaic metre, mixed and confused with Iambic, 216. Remarks on his system, 297. No one who has tried Priscian's system can make it succeed, 301. To remedy its defects they have resorted to Poetical Licences, 301. Hare's classification of seventeen sorts of Poetical Licences, 302. His opinion that Latin Comic verse is Iambic examined, 442.

Proceleusma admissible in Heroic verse, 114. Specimens of, 122, 123. Not received by the Grammarians into Iambic verse, 130. An example of the Proceleusma in an Iambic verse, 130, *n.* Admissible in Iambic verse, 132.

Q.

Quintilianus (Aristides), his sentiments on the three sorts of Rhythmical time, 41, *n.*

Quintilian, his opinion of the necessity of a knowledge of Music to a Grammarian, 37, *n.* His idea as to the three sorts of Rhythmical time, 40, *n.* His opinion that Terence should have used Trimeters only, 218. Bentley's objections to this

opinion, 218. Remarks on Bentley's objections, 220. Quintilian's opinion seems to imply variety of length in the verses at present, 225. But the copies corrupt before his time, 225. When he lived, 225.

R.

Rhythmus. Aristotle's opinion as to the three sorts of Rhythmical time, 38, 39, *n.* Quintilian's idea on the same subject, 40, *n.* Aristides Quintilianus, his sentiments, 41, *n.* Victorinus, his opinion, 42, *n.* Rhythmus and Metre, how they differ, 42, *n.* Diomedes, his opinion as to the three sorts of Rhythmical time, 44. Aristotle's idea what Rhythmus should be used for public speaking, 258, *n.*

S.

Saturnian Verse. Latin Comic metre really Saturnian or Bacchiac, 451. Paul Merula's note in his Commentary on Ennius, shows the use and introduction of Saturnian verse, 451. Observations on it, 454. Nature of Saturnian verse described by Terentianus Maurus, 453, *n.* By Fortunatianus, 452, *n.* By Victorinus, 453, *n.* By Diomedes, 454. Every reason to think Saturnian Bacchiac, 454. Diomedes, his definition of the Antibacchius, 454. Specimens of Saturnian verse, 455.

Scaliger, his opinion on the nature of Hebrew Poetry, 15. His opinion refuted, 19. Contradicts himself, 20. His opinion that some parts of the Bible are in verse, 21, 26. His sentiments examined, 23. His opinion and St. Jerom's compared, 26.

Sophocles, an instance from him of a Trochee in Iambic verse, 129, *n.*

Suidas, an instance of erroneous description from him, 414, *n.*

Susarion, the first who furnished poetical performances to the people at large, 149. What they probably were, 149.

T.

Terence. Priscian says, Terence used more violations of Prosodia than others, 100. First printed edition of Terence, when published, 195. Probably printed from a manuscript in the Vatican library, corrected by Calliopius, 197. This manuscript of Charlemagne's time, 197. Not known whether it was in verse, 199. Fabricius says the earliest editions of Terence were in prose, 196, *n.* 199. Regulation of the verses in the printed edition of 1479 and 1499 very faulty, 199. A manuscript of Terence, supposed by Fabricius of the seventh century, 199. Not known whether that was in verse or prose, 201. Division of the verses in Terence, as it at present stands, but comparatively of modern date, and manifestly very corrupt in itself, 202. Manuscripts searched on this

point on the present occasion, 203. The earliest of Terence are two of the tenth and one of the eleventh century, 203. These are all in prose, 204. Two at least of them, if not the third, contain a preface, in which Terence is said to be in verse, 204. A mistake in the preface, in supposing Calliopius contemporary with Terence, 205. No manuscript of Terence in verse, earlier than the thirteenth century, has been found, 205. One of the thirteenth, another of the fourteenth, another of the fifteenth centuries, in verse, 205. Their regulation no better than that of the printed editions of 1479 and 1499, 206. No one gives a mode of division that can be followed throughout, 206. In detached places they may each suggest a more correct distribution, 206. Interval of time between dates of the oldest manuscripts and the time when Plautus and Terence lived, 207. Copies corrupt in Varro's time, 207. Politian began to revise Terence as to the distribution of verses, 208. On his death, before he had finished it, Benedictus of Florence completed it, 209. The result published by this latter in 1505, and again in 1519, 209. This arrangement followed by H. Stephens, in 1529, 209. And by Erasmus, no doubt on the authority of Priscian, 209. The accuracy of the division itself doubtful, 210. Benedictus has mistaken two passages in Aristotle, 210. Present division of the verses in Terence not to be relied on, because the manuscripts and early printed editions vary from each other and from the modern editions, in the division of the verses, 212. Three earliest manuscripts of Terence in prose, 212. Some printed editions in prose also, 212, *n*. Manuscripts of the thirteenth, fourteenth, and fifteenth centuries, in verse, 213. Collations of part of Terence's Andria, Act I. Sc. 2, with two manuscripts, and the printed editions of 1479 and 1499, 213, 214. A similar collation of the Andria, Act I. Sc. 5, in three places, 215, 216. Terence, when he lived, 225. Priscian says that Terence used more Licences than any other writer, 296. He also says that Terence employed Trochaic metre, mixed and confused with Iambic, 296. The earliest manuscripts of Terence and Plautus supposed of the same age with the Florentine Pandect, 314. Bentley has ascertained Bacchiac and Cretic verses in Plautus and Terence, 460. A new regulation of Terence's Andria, Act I. Sc. 2, 462. A new arrangement necessary, Andria, Act V. Sc. 1, 464.

Terentianus Maurus, his sentiments on the question as to the admissibility of the Trochee into Iambic verse, 129, *n*. His definition of Iambic verse censured, 402. His account of Trochaic catalectic reprehended, 402. His description of Iambic in another place, 403. His account of Scazontic Iambic, 403. Of Iambic catalectic Tetrameter, 404. Objections to all these, 404.

Terpander first set words to music, 141.

Tetrameter Verse. The Tetrameter verse mentioned by Aristotle, erroneously supposed Trochaic, 85. Aristotle's opinion that the metre of tragedy changed from Tetrameter, 258. Some persons have erroneously supposed the Tetrameters he mentions, Trochaic, 259. Objections to the supposition that the Tetrameters were Trochaic, 260. These Tetrameters probably Bacchiac, 266.

Theodorus (Mallius), his opinion as to Choriambic, 405. Censured, 405.

Tibiæ. Horace's sentiments as to the use of the Tibia, 172. Remarks on it, 174. Nature of Tibiæ, 182, 222. Doubts entertained as to their nature, 182. Tibiæ dextræ et sinistræ defined, 183. Tibiæ pares described, 184. Tibiæ impares explained, 185. Tibiæ Sarranæ, or Serranæ, their nature inquired into, 185.

Tragedy. Aristotle's opinion that the Dithyramb was the origin of Tragedy, 84, *n.* 264. His idea as to the change of metre in Tragedy, 84, *n.* 258. Tragedy, origin of, 158. Etymology of the name, 159. Aristotle's sentiments on the parts of Tragedy, 164. Remarks on it, 168. Scarcely possible to conclude that the metre employed in the Greek Tragedies was any other than Bacchiac Tetrameter, 241.

Trochaic Verse. Trochaic Tetrameter catalectic used by Archilochus, 60. Iambic Trimeter acatalectic intermixed with Trochaic Tetrameter acatalectic appears used by him, but probably it ought to be arranged as all Trimeters, 63. Iambic and Trochaic verses may be intermixed, 63. Archilochus uses, on another occasion, Trochaic Trimeter acatalectic and Iambic Trimeter acatalectic together, 64. He appears to have introduced together with the Trochaic the Iambic foot also, in the same line, 64. Reasonable to do so, 65. Some persons have erroneously supposed the Tetrameter, mentioned by Aristotle as used in Tragedy, Trochaic, 259. Objections to that supposition, 260. Present etymology of the term Trochaic objectionable, 263. A better etymology proposed, 263. Priscian says the Comic writers used Trochaic Tetrameter catalectic, 295. He says that Terence employed Trochaic metre mixed and confused with Iambic, 296. Terentianus Maurus's account of Trochaic catalectic reprehended, 402. Diomedes, his opinion on Trochaic, 406. Another passage from him on Trochaic, 406. Objections to these, 406.

Trochee, not admitted by the Grammarians into Iambic verse, 128. Admissible in Iambic verse, and no reason for excluding it, 131. Instances from Æschylus, Sophocles, and Juba, 129, *n.* Juba's opinion, 129.

V.

Varro says the copies of Terence were corrupt before his time, 225.

Verse. Aristotle's opinion that a Poem containing all sorts of verse is not a Poem, 22, *n.* Hexameter originally the only kind of verse, 79. Consequently no appropriation of metre to particular subjects at that time, 80. Hymns to Bacchus originally in that metre, 80. Iambic introduced by Archilochus, as better suiting Lyric subjects, 80. Pæonic he applied to the rites of Bacchus, probably finding the successions of syllables better calculated for that sort, 80. Variety of verse neither necessary nor proper in itself, 218. Quintilian's opinion that Terence should have used Trimeters only, 218. Bentley's objections to this opinion, 218. Remarks on Bentley's objections, 220. Verse not necessary to express the passions, 220. The Tragedies of George Barnwell and The Gamester both in prose, 221. Shakespear, Ben Jonson, Milton, used only one kind of verse, 221. Bentley ignorant of Music, 222. Victorinus's opinion as to Menander's change of verse examined, 223. Quintilian's opinion seems to imply variety of length at present, 225. Species of verse used by the Greek Comic writers, 242. Specimens from Eupolis, 243, 244, 245. From Cratinus, 246, 247. From Aristophanes, 247. From Philemon, 248, 249. From Menander, 250, 252. Bisset's enumeration of sorts of verse in Aristophanes's Πλουτος, 253. Remarks on the beforementioned specimens, 254. Aristotle's opinion that the Metre of Tragedy changed from Tetrameter, 258. His sentiments what Rhythmus should be used in speaking, 258, *n.* Some persons have erroneously supposed the Tetrameters he mentions, Trochaic, 259. Bishop Hare has interpolated the first of the two passages from Aristotle, 259. Objections to the supposition that the Tetrameters were Trochaic, 260. Present etymology of the term Trochaic objectionable, 263. A better etymology proposed, 263. The Tetrameter verse mentioned by Aristotle, therefore more probably Bacchiac, 266. Reasons why Iambic verse not properly applicable to Comedy, 271, &c. Greek Comic verse, therefore, probably not Iambic, 271. Bacchiac verse, as connected with Bacchus, had a kind of natural connexion with Comedy, 275. Strong cause, therefore, for conceiving Greek Comic verse Bacchiac, 278. Reasons for conceiving Latin Comic verse Bacchiac, 447. Variety of verse in length not allowable, 449.

Victorinus, his sentiments on the three sorts of Rhythmical time, 42, *n.* His opinion on the question whether the Trochee admissible in Iambic verse, 130, *n.* His sentiments as to Menander's change of verse examined, 223. His opinion on Choriambic metre, 406. Objections to it, 407. His senti-

ments on Ionic, 407. Objections to them, 407. His opinion on Phalæcian, 407. Objections to it, 407. His opinion as to the admission of the Trochee with the Iambus, 408. Remarks on it, 409. Other instances of erroneous descriptions from Servius and him, 410, 412.

Virgil, an example from him of an Anapæst in an Heroic verse, 117. Four examples from Virgil of an Amphibrachys in an Heroic verse, 120, 121. Instances from Virgil of a Proceleusma in an Heroic verse, 123. Some supposed instances of Licences in him explained, 429, &c.

THE END.

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